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UNIVERSITY MUSICAL ENCYCLOPEDIA

THE OPERA: HISTORY AND GUIDE

Containing Detailed Plots of the Principal Operas

By Many Eminent Editors, Experts, and Special Contributors, including

LILLIAN NORDICA,
GUSTAV KOBBÉ,
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THE OPERA

HISTORY AND GUIDE

THE ORIGIN AND DEVELOPMENT OF OPERA

THE term "opera," derived, or rather abbreviated, from the words *opera in musica* (works in music —i.e., a musical work), is only a convenient title that has found favor by its brevity and through lack of a better. Translate it and read "works," and we see that it is a meaningless term in all else than that it is something created.

And what is this "something" that has been created, that is in people's mouths so often, and that we designate by the word opera? The least cultured will be able to answer that it is a work for the stage, in which music plays a prominent part; that it is this, and something more, must be shown as we study its rise and development.

Since ordinary feelings or emotions are by no means naturally expressed by musical sounds, opera must be admitted to be a thing of artificiality. Some will ask: Since the introduction of music into a dramatic work admits an unreal element into that which

might otherwise receive a natural interpretation, how can its existence be justified? The answer is: Whatever may be the feelings or actions to be expressed by the stage characters, proper and suitable music will express them with far greater intensity and far greater power than will spoken words or mere gesture. Such are the emotional qualities of the art of music that a phrase of quite ordinary significance in words may become, if wedded to expressive music, a thing of beauty and life; an emotional feeling may be roused in the auditor that the mere spoken word could never have touched. In the case of words that may themselves contain beautiful ideas, their loveliness can be greatly enhanced by the addition of music, their meaning intensified, their impressiveness doubled.

Artificial, then, as opera is, and must be, it can justify its artificiality. A drama is put upon the stage, and in order that its situations, its sentiments, and its meaning may be more fully expounded, music is called in to elucidate, to express, and to beautify. Admitting the possibility of this—which no one who has the least feeling for music, or who is at all moved emotionally by the art of sweet sounds, can deny—we find that opera justifies its existence, despite its unreality and its unlikeness to life.

But not all opera is sung throughout. There are many musical works under this name having spoken dialogue. Justification for these is more difficult, for it may be readily understood that one form of expression should be used throughout, and that this modified form of opera (known as singspiel), being neither one thing nor the other, is a hybrid form, which really has no right of admission to the title of opera at all. The

fact that it is often effective and highly popular hardly excuses its violation of art-form. So many plays of this kind with musical numbers were written at a certain period of the history of the art, and classed as operas, that their claims cannot be overlooked; but modern taste in opera demands that one medium of expression be made use of throughout, and thus a return has been made to the early and more artistic form of *opera in musica*—the true form, of which the singspiel is only an offshoot.

An opera, then, is a play designed for the stage, with scenery, costumes, and action used as accessories as in all stage plays, but with the additional use of music to intensify the meanings of the lines uttered by the characters, to heighten the effect produced by the other combined arts, and to add an emotional element that might otherwise be lacking.

It is a curious and interesting fact that the birth of opera should be due more or less to accident, and should owe its origin to a group of amateurs; but so it is, and to the blind gropings in the dark after a something (they knew not what) of a small circle of polished scholars we owe the form of opera as we have it to-day.

It is impossible to trace back to the earliest times the addition of music to a stage play; but from the constant references to the use of the art made by the Greek poets, we know that it was a handmaid to the drama from very early days. In the Middle Ages, as there is plenty of evidence to show, at certain stated intervals in the course of the drama music was introduced; but such music was written in the Church style of the period, and had no significance of its own.

It was the annoying and incongruous presentation of polyphonic music (written in strict contrapuntal style, and in the Church manner) with the performance of dramas, in which such music was utterly out of place, that led the group of amateurs to search for a more suitable means of clothing the dramatic ideas and stage situations.

This band of dilettanti is generally known by the name of the "Palazzo Bardi" coterie, from the fact that their chief representative was a certain Count Bardi, and that their meetings were usually held at his palace in Florence. This city, at the period of which we write (the last part of the sixteenth century), was highly interested in the masterpieces of literary antiquity, more especially in the magnificent dramas of the older Greek poets. Although the Florentines knew that these tragedies had some form of musical accompaniment, they were quite in the dark as to what that music was. They felt, however, that the one prevalent kind of music of their day—sacred music—was by no means adequate for the expression of the ideas to be represented. The Bardi amateurs therefore turned the steps of their native musicians toward other paths, and induced them to write music of a kind which they believed to be dramatically fit and suitable. That this music was a failure does not matter in the least, for although it was unable to give any genuine idea of what these enthusiasts sought—a reproduction of Greek tragedy consistent with its original form—it invented a new medium and method of expression, of which composers soon availed themselves in setting to music the dramatic productions of the day.

The first of these early composers to achieve suc-

cess in this field was Peri, who produced in 1594 (or 1597) "Dafne," and a few years later (1600) "Euridice." "Dafne" was semiprivately performed, but "Euridice" was put before the world, and achieved such success that its method and style of composition were soon taken as models for stage music. Hence the date 1600 is assigned as that of the birth of real opera. The same year also witnessed the production of the first real oratorio, as we now understand the term.

Peri led the way; others followed. Within a decade Northern Italy produced a whole school of writers who had grafted their ideas on those of the composer of "Euridice," chief among them being Caccini, who won great fame in the new style. But the chief merit must be accorded to Peri, for it is to him that we owe the invention of the dramatic recitative; that is to say, instead of coupling the dialogue to music that might have been designed for the Church, as his predecessors had been content to do, he endeavored in his operas to allow the singing voice to depict the ideas expressed by inflections such as would be made by the speaking voice under similar circumstances.

Thus was opera, in our modern meaning of the term, begun, and this, too, on a proper, logical, esthetic basis. It was in 1600 a new form, an untried and questionable innovation; but it contained the elements of strength and endurance, and by rapid steps grew and developed, until within a few years all other methods of accompanying stage plays by music were obsolete, and the new monodic style held unquestioned sway.

Opera in Italy, after its initial stages, as represented by the works of Peri and Caccini, fell under the com-

manding sway of Monteverde, of whom we shall further speak.

Monteverde was followed by his pupil Cavalli, who worked in Venice, and who improved the recitative; in his operas, male sopranos (castrati) were first employed on the stage—a practice in vogue for many years subsequently. Cavalli also foreshadowed the aria, or set melody, soon to become so prominent a feature of Italian opera. Among other prominent composers of this period are Cesti and Legrenzi, Caldara and Vivaldi.

These men, however, stand completely overshadowed by that colossus of early opera, Alessandro Scarlatti. Naples was the scene of his activity, and here he wrote, among countless other compositions, over one hundred operas, most of which made their mark. In Scarlatti we have the turning-point between antiquity and modernity in stage music. His great genius for melody caused him to modify very considerably the stiff, though dramatically correct, recitative of earlier composers, and to substitute beautiful, if sometimes inappropriate, airs in its place.

In this dangerous method of exalting the music at the expense of the other arts employed in music-drama he was followed by almost all composers for many years—until, in fact, the recognition by Gluck of the falseness of the situation. Opera writers there were by the hundred, the names of most of whom are now forgotten. Rossi, Caldara, Lotti, Bononcini, all had their successes, and contributed in various degrees to the development of early Italian opera.

But before this, opera had found its way to France; the world-renowned "Euridice" had been performed

in Paris as early as 1647, and its influence was quickly felt. Robert Cambert was the first French writer to produce opera. He was ousted from his deservedly high position as the founder of French opera by the unscrupulous and brilliant Lulli.

Coming from Florence to Paris at an early age, Lulli quickly saw his way to improving on the popular operas of Cambert, and his inventive and fertile talent soon put the older writer into the background. Lulli's great gift lay less in aptitude for the conception of melody, less even in his skill with the orchestra, than in the powers he possessed of writing truly dramatic and suitably expressive recitative. Moreover, he employed his chorus as an integral factor in the situation, not as a mere collection of puppets encumbering the stage; he is credited, too, with the invention of the "French" overture, a form in which an introductory slow movement is followed by another in quick fugal style, with a third short dance movement to conclude. His mark upon French opera exists till this day.

Germany at the same period can boast of no name of like importance, but operatic development was also taking place in that country. The chief agent in its progress was Keiser, who produced a great number of operas in Hamburg. Although not the first to write such works in Germany, he is important as being an early factor in the popularization of opera during the forty years in which he labored in this direction. He had also many followers, among whom must be named Handel, who wrote a few operas for Hamburg at an early period of his career. German opera at this time, however, gave but little promise of the grand future before it: the operas of Keiser and Hasse contain

but few indications of the glories of a school of composers that includes Mozart, Beethoven, and Weber.

In England Henry Purcell was in part occupied by the composition of operas. Many of these are operas by courtesy only, for in only one of them, "Dido and Æneas," is the music continuous throughout. This, however, may claim for itself the title of the first English opera. The wholly sound and esthetically true national influence of Purcell would undoubtedly have been large, and it is not too much to say that an early school of genuine English opera might have flourished, had it not been that Handel, within a few years of Purcell's death, was turning his attention to the production of opera in London. For although Handel produced operas in Germany and Italy as well as in England, it was in London that the great majority of his pieces first saw the light, and that he achieved the greatest success. Between the date of the first performance of "Rinaldo" at the Haymarket in 1711 and that of his last opera, "Deidamia," in 1741, Handel composed no less than forty-two grand operas. With indomitable energy, and in face of very frequent misfortune, he poured forth these works, many of which contain powerful music. Few now, however, would care to sit through a performance of any of Handel's operas, or indeed of those by any of the composers above mentioned.

The changes that have taken place in opera during the three hundred years which constitute the life of modern music are far more prominent and important than those that have been undergone by the ordinary dramatic work. The arts of elocution, gesture, and stage action are very old, and have seen little radical

change for many centuries. Great progress has been made through the use of modern mechanical devices and inventions in the mounting of stage pieces—in the scenery employed, the lighting, and stage effects generally. These all appeal to the eye; but the appeal to the ear is not, in an ordinary dramatic work, more powerfully made than it was in the days of the Greek dramatist. But when music is added, then appeal to the ear of a most powerful kind takes place, and during its whole life improvements and growth in musical technique and expression have been grafted upon opera with continuously progressive power and effect. As musical skill and knowledge grew, as additional instruments were added to the orchestra, as knowledge of forms developed, all these improvements found their way into operatic music, with the result that the difference between, say, a seventeenth and an eighteenth century opera is very wide, while a vaster difference still may be seen between one of the eighteenth and one of the twentieth century.

This difference is mainly due to men who were not content to leave opera where they found it. They set themselves to the construction of new works as examples of what could and should be done. First of these reformers came Monteverde. So many innovations are connected with his name that he would appear to have been a reformer of music in general. Certainly opera before his time was a very different thing from subsequent opera. He applied the same daring innovations to his operatic music which he had employed in his Church music. These consisted mainly in an utter disregard for the principles of strict counterpoint, and a free use of unprepared discords.

So great was Monteverde's success, so dramatic and expressive his music, that all composers since his day have followed in his footsteps, and have composed operas on the model of free and unfettered writing originated by him. A century and more later we find a new reformer in Gluck. What had happened in the meantime? Opera had fallen under the great and commanding influence of Alessandro Scarlatti, whose methods, if not amounting to reform, had certainly led to change, in some respects to abuse. Scarlatti invented beautiful melodies and cast them into a regular mold, so that an audience knew that it only had to wait while a second part was gone through to hear again a first part that had perhaps given much pleasure. This was his famous use of the da-capo aria. It was a kind of encore, granted without trouble or uncertainty. We can imagine the melody-loving Italians of the day welcoming this beautiful and artistic innovation. But the beauty and charm of the idea compassed its own ruin; for, being but a formal procedure, it did not equally suit every situation; indeed, it may readily be understood that there must have been many occasions when it was little short of absurd, for stage purposes, to go twice through the same emotional aspects and crises. Apart from its dramatic unfitness, the real mischief of the da-capo aria lay in the fact that it attracted too much attention from the plot. The real origin of opera was lost sight of, dramatic considerations were practically ignored, and the performance became of a lyrical, rather than of a dramatic, nature.

Gluck had written many operas on this plan before it occurred to him to try to reform it, but his artistic

nature at last revolted against the absurdities of works of this type. He set himself the task of remodeling the music, in a manner which can best be explained by quoting his own words, written in the famous preface to the score of "Alceste":

"When I undertook to set the opera of 'Alceste' to music, I resolved to avoid all those abuses which had crept into Italian opera through the mistaken vanity of singers and the unwise compliance of composers, and which had rendered it wearisome and ridiculous, instead of being, as it once was, the grandest and most imposing stage of modern times. I endeavored to reduce music to its proper function, that of seconding poetry, by enforcing the expression of the sentiment, and the interest of the situations, without interrupting the action, or weakening it by superfluous ornament."

Gluck had many battles to fight before he gained public opinion to his side; but eventually he brought the artistic world round to his point of view, with the result that a complete change of method was again adopted by composers.

Years passed away, and operas both good and bad were written. Mozart, with his beautiful and delicate pen; Beethoven, with his imperishable picture of the faithful wife; Weber, the composer *par excellence* of Romantic opera; Spohr, and others all left their influences—in the main thoroughly artistic and beautiful—upon music-drama. But to this chain of great classics succeeded a group of lesser luminaries whose tendencies were less truthfully artistic, whose leanings were popular rather than esthetic, and whose influence was to a great extent mischievous. Opera was again straying from the right lines; again the singers, with

their executive abilities, were distracting attention from the equally important dramatic meaning of the works performed. Again the aria and duet were usurping the place of music that should have been defining the stage situation, and conveying to the ear of the auditor a tone-picture to match the scenic representation and help to carry on the action of the piece.

It needed a strong hand to stem the tide on this occasion, and a strong hand was available in the person of Richard Wagner, whose efforts have revolutionized opera to so great an extent that it is unlikely that any great work for the stage will ever be conceived in the future which will not show traces of his influence. For he took no half-measures, but went to the root of the matter, and that in so thorough a way that he really invented an utterly new phase of expression.

Wagner, whose great idea it was that in the rendering of opera the arts of music, action, poetry, and scenery should stand on an equal footing, was unable to allow attention to be devoted to the music in the very special way in which it was drawn when set forms of song or air were admitted. He gradually worked his way to the construction of what was, until his time, an absolutely unknown form of dramatic accompaniment. The great and original innovation of Wagner was his use of melody (a feature non-existent in the works of the monodic writers); not melody of the stereotyped nature which we designate as tune, nor even the rhythmic, square-cut, and often beautifully appropriate melody of a Mozart or a Beethoven. Wagner's melodies were so constructed that they had, generally speaking, definite signification. Every subject (or *Leitmotiv*, as it was called) was intended to sug-

gest to the mind of the hearer some definite idea connected with something occurring upon or suggested by the stage. Since the stage action or words would very often describe or suggest many ideas at the same time, these themes would be often superimposed; with the result that the music of Wagner's operas—at any rate the later ones—is not so much a stream of melody as a flow of many combined melodies, working together in contrapuntal richness and fertility into a harmonious whole, which can be listened to either casually (in which case it may or may not please the auditor) or after considerable study, when it will undoubtedly awake interest and admiration.

The lazy, pleasure-loving portion of mankind was immediately up in arms against such startling methods as these, and even to-day, although the Wagner cult is a very considerable one, it is to be doubted whether the real tastes of the majority of operatic listeners are not rather for something demanding less careful and close attention. Whether this be so or not, the point remains that Wagner's innovations, when once understood and grasped, were seen to be so dramatically true and fitting that all composers of operas, since his works became widely known, have come under his influence, and have in large measure framed their dramatic music on the lines laid down by him.

Here, then, was another revolution, and an important one. Formal melody still exists on the stage, but the continuous interconnecting links of melos are derived from Wagner, while the wondrous harmonies and chord combinations which he was the first to introduce into opera have been so many additions to the material the modern composer has for manipulation.

PHASES OF OPERATIC HISTORY AND MISCELLANY

PHASES OF OPERATIC HISTORY, AND MISCELLANY

I. ENGLISH OPERA FROM THE EIGHTEENTH TO THE PRESENT CENTURY

"The Beggar's Opera" — Arne — Bishop — Balfe — Wallace—Thomas—Sullivan—Living Composers.

THERE is not much to boast of, so far as English operatic music is concerned, from the death of Purcell to about the middle of the nineteenth century. Purcell's work, in its limited field, was excellent, but Handel's powerful personality attracted so much attention to the Italian methods of composition that no other style found real favor for many years.

Opera, of course, existed in England, but it was of the Italian order: indeed, there was so much said against the unfortunate English language as a medium of vocal expression that native talent had little or no chance of distinguishing itself. The only work that stands out during this period as being essentially English was a curious medley of songs and airs called "The Beggar's Opera" produced in 1728, but even this was arranged by Pepusch, a German. The old

genuine English tunes were, however, used in this, and its one or two successors, but the music is not of a serious type. The airs are simple and simply harmonized, and make no comparison with the Handel or Bononcini operas.

One of the first Englishmen to write opera on the prevalent Italian model was Thomas Arne, whose chief work was "Artaxerxes." He also wrote many masques or plays with incidental music. To-day he is best known as the reputed author of "Rule Britannia," and of the popular and tuneful setting of Shakespeare's words "Where the Bee sucks."

The English style of composition of this period, which is in the main vigorous, manly, and bold, was not at all suited to the taste of the fashionable public, who were led to believe that the florid and effeminate Italian airs were the only true method of operatic composition; consequently we are not surprised that native talent was overlooked and ignored, and that England has nothing to show that will compare with what was going on in Italy, Germany, and France at a corresponding period.

Arne's name is still remembered and his tunes sung, but the same can hardly be said of his followers and successors, Shield, Storace, Kelly, and others. Although these men attempted dramatic composition in the style of Arne, they had no very definite model upon which to work, and they were more successful in the glee and madrigal than in stage work. Some of their songs are heard now and then, but their influence on national opera was very slight.

The eighteenth century is indeed a period of blank in English operatic history, and in spite of the work of

Henry Bishop, who wrote effective concerted numbers, the earlier part of the nineteenth century had but little more to show. Bishop was content to leave the English "ballad opera" where he found it, although he had the ability to found a national school of opera had he possessed the requisite energy and initiative.

The first English composer after Arne to produce anything attaining to real popularity, and really deserving the name of opera, was Balfe, who, following an example set by John Barnett in his opera "The Mountain Sylph," produced in 1835 "The Siege of Rochelle," and eight years later the well-known "Bohemian Girl." That these operas are not of a particularly exalted type must be admitted; the airs are tuneful and mostly commonplace. There can be no comparison, for example, between "The Bohemian Girl" and "Faust"; for although both make a ready and immediate appeal, the artistic standard is much lower in the English than in the French work. But still the work of Balfe was an immense advance on the poorly constructed ballad opera that had hitherto found acceptance, and it helped to pave the way to higher ideals and better methods.

On about the same plane is Wallace, whose most popular work is "Maritana"—even more trying to listen to (for the cultured hearer) than "The Bohemian Girl." These works, although poor and of no interest to the musician, yet play a part in the education of the people. Those quite unenlightened in the forms of opera can make a good start by at first listening to works of this type; and as their experience grows, so their taste will undoubtedly improve, and ripen to an appreciation of better things. The admiration of the

crowd for such works as these, although now less than formerly, is not to be altogether condemned, seeing that it may in some cases be the means of raising the masses to an appreciation of something better and more musically satisfactory.

As musical education in England gradually improved, so we find the composers more artistic in their outlook and more solid in their work. The operas of Benedict (1804-85) and Macfarren (1813-87), although seldom performed now, are the output of talented and cultured musicians, who possessed, moreover, gifts of melody and dramatic characterization which must not be overlooked. Benedict's best opera was "The Lily of Killarney," produced in 1862.

Greater heights still were reached by Arthur Goring Thomas (1850-92), who wrote "Esmeralda" and "Nadeshda," both works of merit, and from which excerpts are frequently given in concert-rooms.

Last of deceased English opera-composers we name Sir Arthur Seymour Sullivan (1842-1900), who wrote one serious opera, "Ivanhoe" (1891), and a host of delightful works of slighter scope to which it is hard to give a class-name. They are not quite of the opera comique type, nor do they partake of the farcical nature of opera bouffe. Perhaps a nondescript term such as "light opera" answers as well as any other to the charming, harmonious, graceful class of "Singspiel" which found such favor not only in England and America, but in the case of some works (such as "The Mikado"), also on the European continent. Their popularity, immense some twenty years ago, lately appears to be somewhat on the wane; but they are still models of refinement and of good sound musicianship.

More serious attention has been paid to opera in English by composers still living (1910) than by any yet named here. With the exception of Sir C. Hubert H. Parry, all the chief living composers of English nationality have made a bid for fame in grand opera, though with only partial success. Those whose efforts appear to have led to the best results are Stanford and Mackenzie. In England there is less opportunity for operatic composers than in almost any other country: works when written have little chance of being publicly staged. Occasionally the management of the Grand Opera invites a work from an English musician, but even then it is sometimes coupled with the condition that it be performed in a foreign language. Opera is not the delight of the man in the street, as it is in many European countries, and the works that find favor at Covent Garden seem to be chosen according to the wishes of the boxholders and members of the syndicate.

Besides Stanford and Mackenzie, among the composers making brave endeavors in face of such adverse conditions are Bunning, Corder, Cowen, De Lara, MacCunn, and others. But, notwithstanding what these have accomplished or attempted, it is acknowledged by native critics that, while English opera suffers much from lack of opportunity, it suffers more from want of individuality. Were English composers able to graft on to their style some trace of natural characteristics, as we find the Russians and Bohemians of to-day have done, there is little doubt but that their productions would command a greater interest and a more enduring success.

II. SLAVONIC OPERA

Early Russian Composers—Glinka—Dargomijsky—Borodin—César Cui—Rimski-Korsakov—Tchaikovsky—Polish Opera—Bohemian Opera—Smetana—Dvořák—Other European Countries.

THE operas of the Russians, Poles, and Bohemians, in so far as they possess points of individual interest, do so by virtue of their natural characteristics. It is unnecessary, therefore, to trace back the history of opera in these countries to its foundation, as we should find that, in the main, it was a borrowed and foreign art, employing only methods that had derived their origin elsewhere, generally in Italy.

Although, therefore, we find that opera in Russia was produced as early as 1737 on the Italian model, and even in the vernacular with some attempt at national style in 1756, these early attempts soon gave way before the popular style of light Italian pieces, and the work of such composers as Volkov, Titov, and Cavos may be passed over as unimportant in the history of opera. Even the music of that much greater musician, Anton Rubinstein, so far as his dramatic work goes, is a negligible quantity, in so far as it is Teuton in style and without distinction or national signification.

The acknowledged pioneer in this school was Glinka (1804-57), who wrote but one work of lasting worth, "A Life for the Czar." This opera, however, laid such

hold upon the Russian peoples as to have become the most popular opera in their repertoire, and we are told that it is played invariably for the opening night of the season both at Moscow and at St. Petersburg. It is intensely national in subject, and although the music shows many traces of Italian influence, which is not surprising considering its date of production (1836), there is still much that has its origin in national song and folk theme. Glinka afterward wrote and produced a still more national but less successful work entitled "Russlan and Ludmilla."

Glinka's one popular opera is not only important in itself; it is still more worthy of notice as the stimulating motive which enabled a large number of younger Russians to write works of a similar nature. It must be conceded that here the names of these men are hardly anything but names; yet in their own country they mean much to the people. The extremely intimate nature of the music of the operas written by such men as Dargomijsky, Serov, César Cui, Rimsky-Korsakov, Borodin, Tchaikovsky, and Arensky, while making for popularity in the country of their production, is a factor against their performance in countries where the folk songs and themes introduced would be unknown and unappreciated.

Dargomijsky (1813-69), who has been claimed as the founder of modern Russian opera, wrote two fairly well-known works, "The Water-Sprite" and "The Stone Guest," the story of the latter being closely allied to that of Mozart's "Don Giovanni." In his operas Dargomijsky seems to have been more or less unconsciously working on the lines of Wagner in the construction of his intermediary recitative sections, and

his whole method is one of greater advancement than that of Glinka. His chief follower was Mussorgsky (1839-81), a composer much influenced also by Wagner. He was also an able literary critic. His most famous work was entitled "Judith."

Borodin (1834-87), a capable chemist as well as a skilled musician, has a name for the composition of clever examples of chamber music. To the operatic repertoire he contributed "Prince Igor," a work following Italian methods to some extent, but still possessing much that stamps its Russian origin. It is one of the few members of its class that are cheerful in tone, with an absence of that pessimism which is the prevalent feature of so much Russian music.

César Cui (born 1835) has composed "Ratcliff," "Angelo," "Le Flibustier," and other works, the last mentioned having been produced in Paris. Cui is well known for his able literary articles and contributions to the Russian journals and magazines. Rimsky-Korsakov (1844-1908) wrote several works, among them "Pskovitjanka" and "A May Night."

The name of Tchaikovsky (1840-93) is well enough known in the concert-rooms of the world. Of all Russian composers his is the name to conjure with, and although one cannot pass unrestrictedly favorable criticism upon all that he composed, we undoubtedly owe to him a very great deal that is surpassingly rich, beautiful, and likely to endure. His genius, however, did not shine at its brightest in the theater, and although, like the Bohemian Dvořák, he was attracted again and again to the stage, his work for it has not met with such universal success as that done in other spheres.

Besides his "Eugen Onegin," which we give, several more fine works proceeded from his fertile pen, some of them still very popular in their own country. The chief are "The Oprichnik," "Joan of Arc," "Mazeppa," and "The Enchantress." Tchaikovsky attempted many styles, but his individuality was always apparent, sometimes with good results and sometimes not. When the subject of the opera was in accordance with the general trend of his thought, the result was felicitous, but he holds a lower place as a writer of opera than as a creator of symphony, song, and tone-poem.

The sister country of Poland has at present made little claim to achievement in the opera house: the national dances, the polonaise, valse, mazurka, etc., have been utilized by Glinka very effectively, but the only record of Polish opera to hand is the work of the great pianist Paderewski, whose "Manru" is included in our selection. Its music is described as German rather than Polish, and it is not likely to found a new school of composition.

Of more interest is the national opera of Bohemia, with its headquarters at Prague. Among its composers we find the names of Tomaschek (1774-1850), Napravnik (born 1839), and Fibich (1850-1900). More important than these is Smetana (1824-84), who settled in Prague in 1866, at a time when national freedom of thought and language was gaining position in Bohemia. Smetana took advantage of the enthusiasm with which everything national was greeted, and by his incorporation of the folk-songs of the people into his operas, introduced to his country a new form of opera which at once took root and flourished there. The melodies he chose were dear to the hearts of the

people; moreover, they were simply and yet effectively treated, with due knowledge of and consideration for stage effect; consequently Smetana's operas are in Bohemia looked upon as the realization of a national ideal.

His pupil and follower, Dvořák (1841-1904), whose name as a composer of symphonies and chamber music is an exalted one, also wrote much for the stage; indeed, just before his death a new opera by him, "Armida," was produced in Prague. But his success, although so great and well deserved in other fields, is not comparable with that of Smetana, nor has he ever in the same way touched the hearts of the people. Other works by him are "King and Collier," "Wanda," "Der Bauer ein Schelm," "Demetrius," and "Rusalka." There is a promising young group of composers working at Prague, of whose doings we may some day hear more than at present.

Here we may glance at the conditions that govern opera in some of the other European countries, which give evidence of a certain amount of activity; this has, in the main, confined itself up to the present within its own borders. The Scandinavian composers, such as Gade, Grieg, Sinding, etc., whose names are world-known in other fields, have nothing to show us in respect of opera. The opera houses of Christiania and Copenhagen are active and busy, but they produce little indigenous opera, nor does the fame of that little travel very far. The Spaniards and Portuguese also have no claim to distinction as composers of opera, the name of Arrieta, we take it, being little known, although he is the most famous of Spanish musicians so far as dramatic writing is concerned.

III. OPERA TO-DAY IN ITALY, GERMANY, AND FRANCE

Boito—His Interesting Personality—Mascagni—Leoncavallo—Puccini—Cilea—German Composers—Goldmark and Humperdinck—Richard Strauss—The French School—Saint-Saëns—Massenet—Bruneau—Debussy.

TO-DAY the art of operatic composition appears to be returning for its best results to its much-loved home, Italy; the young Italian composers, among all its devotees of all nationalities, appear to be putting forth the strongest work. Contemporary English, French, and German operas, with a few notable exceptions, are rarely heard beyond the borders of the land which gives them birth, but the works of Mascagni, Puccini, and Leoncavallo find a home in every opera house.

At the outset of our review of living Italian opera composers we meet the strange figure of Arrigo Boito (born 1842), more famous for one opera than are many composers who have endowed the world with dozens of such works. The charm of his personality has aided its success, while the ill fortune which dogged its birth and its intimate relationship to a great home have also contributed to its world-wide fame.

Not that Boito's "Mefistofele" is a work in the repertoire of every opera house; rather, its performances seem to be limited in number, and yet all the world knows of its composer as the capable litterateur and

musician who, amidst intense excitement, brought his "Mefistofele" before the Milanese public at La Scala in 1868, and by the novelty of its form and musical treatment so displeased a very large number of his would-be admirers that he fell from the height of popularity to which expectation had elevated him almost to the depth of extinction so far as his musical efforts were concerned. "Mefistofele" has been rewritten; it was a work in advance of its time, and honor must be given to Boito for the artistic beauty of his conceptions, and for his courage and skill in the wielding of them to the ultimate conviction of an unwilling public. This fascinating but tantalizing composer still stimulates interest by the fact that he keeps two other and newer operas, "Nerone" and "Orestiade," in his desk, and refuses, at any rate for the present, to bring them to the light.

We now come to a composer whose music, or part of it, at any rate, must have been heard by everybody—Pietro Mascagni (born 1863), whose most famous opera, "Cavalleria Rusticana," is one of the most popular modern works in the operatic repertoire. It was produced in 1890, and soon attained to fame; this was due, to some extent, to the introduction of a new device—namely, the performance of an orchestral intermezzo dividing the work into two parts, the curtain remaining up and disclosing an empty stage (a street scene). Possibly the original intention in leaving the curtain up was to prevent the buzz of conversation which always accompanies its fall, and precludes the possibility of careful attention to the music; but in this instance the music is so melodious, tuneful, and cleverly scored that it assured the success of the opera.

Succeeding works from the same pen—"L'Amico Fritz," "I Rantzau," "Guglielmo Ratcliff," "Iris," and others—have not yet found equal success.

Very frequently coupled upon the same playbill with Mascagni's "Cavalleria" is the short modern Italian opera "I Pagliacci" (The Strolling Players), the work of Leoncavallo (born 1858), and written upon much the same general lines as its forerunner. Its prologue, for a solo barytone, is popular in concert-halls. In the opera it occurs as part of the overture, the singer pushing his way through the curtain, and retiring again after his performance, before the stage scene is actually disclosed. Leoncavallo has written many other works, but his chief distinction of later date has been that upon him fell the choice of the German Emperor to write a typically German opera on the subject of "Roland of Berlin." The work was produced in Berlin in 1905, but without giving full satisfaction, the general opinion being that a German composer should have been chosen to clothe so essentially national a subject with music, and that Leoncavallo's attempt was uninspired, grandiose, and lacking in the elements of beauty.

Other followers of Mascagni are Giordano (born 1867), composer of "Andrea Chenier"; Spinelli (born 1865), chiefly known by "A Basso Porto"; and Franchetti (born 1850). More famous than these is Francesco Cilea, a young composer of promise, whose "Adriana Lecouvreur" contains music of great beauty and charm. The method of Mascagni is closely followed, even to the introduction of a tuneful and charmingly scored intermezzo, but there is independence of melodic phrase and real grip in the music. "Adriana" was originally produced at

Milan in 1902, and was staged at Covent Garden, London, during the autumn visit of the San Carlo company, two years later.

Undoubtedly the greatest of the modern Italian composers is Giacomo Puccini (born 1858), who has made himself famous not merely by one opera but by several. His earlier works, "Manon Lescaut," etc., hardly represent him at his best, although they contain much fine music; but in "La Bohème," in "La Tosca," and most of all in "Madame Butterfly," this clever musician has found himself and has risen to great heights. He is most happy in the way in which his music paints the situation to be depicted, and he has a most wonderfully ready power of melody. The continuous use of distinctive and rhythmic melody and the absence of any definite characterization by means of the *Leitmotiv* differentiates his work very largely from that of the Wagner school—it is altogether on a lighter basis, but the melody has an irresistible attractiveness, which accounts largely for the favor which his operas are finding at the present day.

Puccini's latest work, "The Girl of the Golden West," deals with an American subject. It was produced at the Metropolitan Opera House, New York, during the season of 1910-11.

Germany to-day can hardly be held to have produced such an array of familiar names, but that of Humperdinck (born 1854) has become famous through his setting of the delightful fairy tale "Hänsel und Gretel." There is, however, still living a senior to Humperdinck in the person of Goldmark (born 1830), whose "Cricket on the Hearth" is well

known. Goldmark became famous by his opera "The Queen of Sheba," produced in Vienna in 1875. He has penned much music, and other operas, but the two above named are his best-known contributions to operatic literature.

More interesting, because his fairy opera has been seen by almost every one, is Humperdinck, who has skillfully applied Wagnerian methods to opera on a comparatively light subject. The story of "Hänsel und Gretel," from Hans Andersen, is worked up into a charming plot, and if some of the incidents seem, upon the modern stage, somewhat trivial and childish, the music is so perfect in form and matter that the ear is delighted throughout. The use of folk-songs and simple melodies which appeal to all is supplemented by a wonderfully capable and polyphonic use of the orchestra, which shows the master hand in every bar of the score.

"Hänsel und Gretel" can be appreciated alike by the smallest child and by the skilled musician, and therein lies its great charm, for much study must usually precede appreciation of work so elaborate and complex. Humperdinck's succeeding works, several in number, have not risen to the same level, either of beauty or of popularity. His "Die Heirat wider Willen" was produced with a fair measure of success under Strauss at Berlin in April, 1905.

Richard Strauss, the well-known composer of orchestral tone-poems, has made several bids for fame in opera: his early works, such as "Guntram" and "Feuersnot," have not attracted so much attention as have "Salome," produced at Dresden in 1906, and the "Elektra" staged in 1909. Strauss, the most con-

spicuous of recent musical innovators, writes very boldly, often with a startling lack of blend between orchestra and voice.

Other living composers of German opera are Max Schillings (born 1868); Weingartner (born 1863), the great orchestral conductor; Siegfried Wagner (born 1869), son of the great master; Nessler (born 1841), composer of "Der Trompeter von Säkkingen" (a wonderfully popular work, which, however, is not of the first rank); and many others whose fame may or may not be enduring. Modern German opera since Wagner has hardly, with the exception of "Hänsel und Gretel," the distinction, power, and originality which we find in the followers of the young Italian school.

More famous are the men of the French school, the natural followers of Gounod, Ambroise Thomas, and their fellows. Progress is noticeable from the type of music which prevails in "Faust," in the works of such composers as Saint-Saëns, Massenet, and Bruneau, and the influence of Wagner is quite apparent. But in French opera the traditions which belonged to the Académie of old, and which have descended to the more modern grand opera, combine with a certain Gallic grace and charm to preserve individuality to this school.

Foremost among French composers in every branch is that versatile and gifted man Saint-Saëns (born 1835). Like Boito, he possesses an interesting personality, prominent among his characteristics being a habit of suddenly disappearing for months together from the eyes of a world of which he has grown temporarily weary. He will then come back from

some half-civilized or totally barbarous district of Africa or elsewhere, bearing with him piles of manuscript, which soon finds a ready publisher. The music so composed often bears some impress of the surroundings amid which it has been penned, which adds in no small degree to its acceptance by the public. Saint-Saëns has written many operas both for the grand and the comique stage without any very marked success. The work best known here is "Samson et Dalila," a dramatized version of the Bible story. His "Henry VIII" is perhaps the best known of his other works, which include "Proserpine," "Ascanio," "Phryne," "Les Barbares," and "L'Ancêtre."

Jules Massenet (born 1842) is the author of many operas, of which mention may be made of "Don César de Bazan," "Le roi de Lahore," "Hérodiade," "Manon," "Le Cid," "Esclarmonde," "Werther," "Thaïs," "La Navarraise," and "Le Jongleur de Notre-Dame." "Hérodiade" is really a dramatic version of the Bible story of St. John and Salome. It is perhaps the best of the Massenet operas, "Manon" and "La Navarraise" approaching it nearest in popular esteem. Massenet has had much success with "Le Jongleur de Notre-Dame," produced at Monte Carlo in 1902.

A most earnest and serious-minded composer, who more closely follows Gluck and Wagner in his desire for operatic truth, is Alfred Bruneau (born 1857), one of the finest of French musicians. From the first his style has been revolutionary, and owing to crudities somewhat hard to accept; but while sometimes musically deficient, his dramatic grip and sincerity

of purpose are so strong that there is doubtless a future before his operas. "Le rêve," "L'attaque du moulin," "Messidor," and "L'Ouragan" are the titles of his chief works, the third named of these being perhaps the best. Bruneau was fortunate in securing the services of Zola as his librettist, several prose-poems by the great novelist having been intrusted to his care.

André Messager (born 1853) has chiefly distinguished himself by a charming light work, "La Basoche," which has had much attention at English hands. Dubois, Paladihle, and others are still at work in the field of French opera, but perhaps its most prominent modern representative is Gustave Charpentier (born 1860), whose opera "Louise" has made a great hit, and shows possession of great gifts from which much more may be expected. Vincent d'Indy (born 1851), another of the younger school, is the composer of a fairly successful work, "Fervaal."

Claude Debussy (born 1862), a composer who has written an amount of successful music of a unique kind, in that it employs mostly a scale of whole tones, rather than one of tones and semitones, produced in 1902 "Pelléas et Mélisande," based on Maeterlinck's drama of the same name. This original and distinctive work has become widely popular.

IV. THE CHIEF OPERA HOUSES OF THE WORLD

Covent Garden—La Scala—San Carlo—Venice—Rome—Paris and the Grand Opéra—Vienna—Budapest—Prague—Berlin—Dresden—Munich—Bayreuth—Russia — Other European Countries—Egypt—America.

ARCHITECTURALLY speaking, Covent Garden Theater, the leading English opera house, is not one of the sights of London. Hidden away somewhat ignominiously in a side street, it has little appearance, in spite of its size, and by no means forms so conspicuous a feature in the way of public building as do the majority of the houses in European capitals.

Covent Garden Theater is situated on Bow Street, where the first building was opened in 1732. Several structures on the site were destroyed by fire. The present building was opened in 1858. Many musical productions, including operas, had been given earlier at Covent Garden, but it was not till 1846 that the theater was converted specially into an opera house. Here Mario, Grisi, Alboni, Tamburini, and many other renowned artists have sung. At Covent Garden Adelina Patti made her first appearance before a European audience. English as well as foreign opera has at times flourished at this famous house. Under the management of the Royal Opera Syndicate it still maintains its rank as one of the

world's great musical houses—this in spite of the fact that it is "nothing but an ordinary theater," and is not, like the opera houses of the Continent, practically sacred to the performance of opera. At Covent Garden, besides opera are given musical festivals, promenade concerts, fancy dress balls, etc. Only at certain seasons of the year is the theater exclusively devoted to opera. The Royal Opera Syndicate runs a season of grand opera from the end of April to the end of July, performances being given nightly.

Turning to the opera houses of the European continent, we at once think of the famous La Scala theater at Milan. This house has a seating capacity for 3600 persons. Apart from its size, there is the musical and artistic interest which this house derives from the production of many works here for the first time. Since its opening date, August 3, 1778, hundreds of operas have been staged, and the triumphs of Rossini, Meyerbeer, Bellini, Donizetti, and Verdi have been witnessed. It is enough to state that such works as Rossini's "La Gazza ladra," Bellini's "Norma," Donizetti's "Lucrezia Borgia," Verdi's "I Lombardi," Boito's "Mefistofele," and Ponchielli's "La Gioconda" first saw the light of day in La Scala to establish for it a claim to notice on the part of operagoers. Some time ago the municipal grant toward the expenses of the establishment was close upon $50,000, but since 1902 the annual subsidy has been reduced.

Even older than La Scala, as it dates originally from 1737, is its Neapolitan rival San Carlo. The new house, built after a fire in 1816, is of great size, and at one time vied with La Scala in the importance

of new works produced; but less financial support has been forthcoming from Naples than is the case at Milan, and although an annual grant of some $16,000 is given by the municipality, the San Carlo productions, while of very high rank, are perhaps hardly on a level with those at La Scala. But San Carlo has had its triumphs, and has seen the first production of Rossini's "Mosè in Egitto," "Zelmira," and other works, and of Donizetti's "Lucia di Lammermoor," besides numbers of other operas of less fame.

Although Venice looms large in the history of music, and its doings in opera have been very considerable, there appears to be no theater solely devoted to this class of work, nor is there any regular grant. The Fenice Theater has figured largely in Venetian operatic history. It is interesting to remember that Rossini's "Semiramide" and "Tancredi" were both first performed at that house.

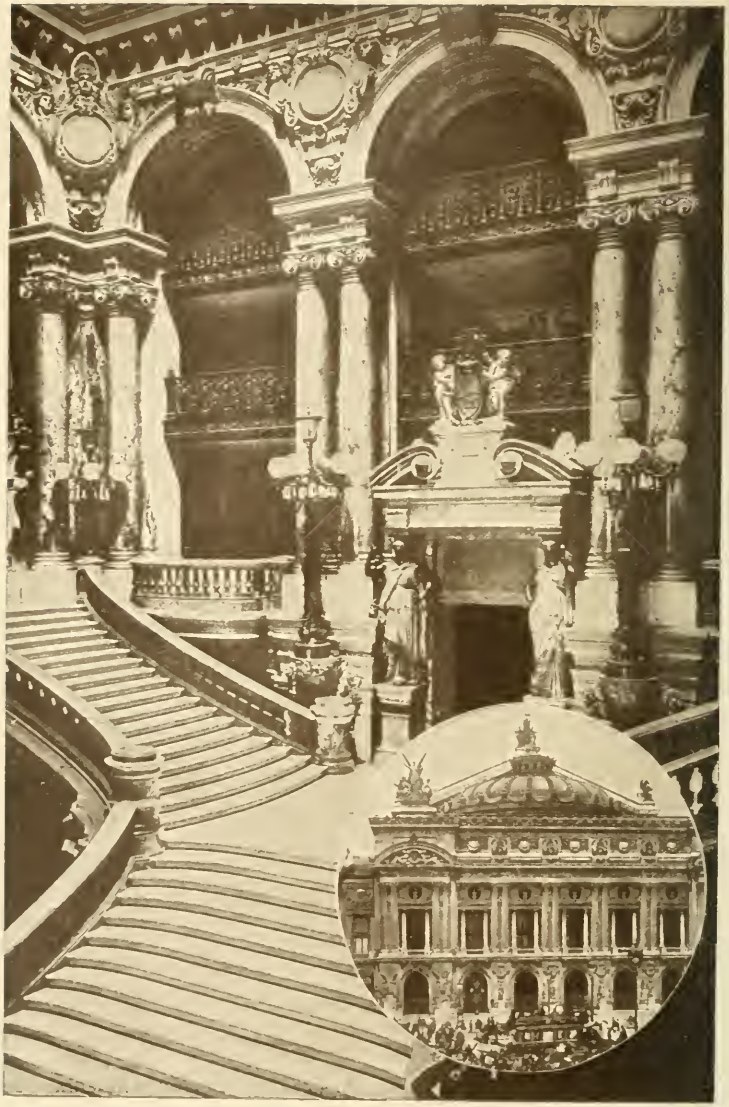
Rome in older days had pride of place among opera houses, and Hadow speaks of it as being at one time the highest school in which a musician could graduate. Here was produced Rossini's "Il Barbiere" and many another famous work. To-day opera at Rome, if indeed it is on an equal level, hardly seems to be of higher importance than that in other Italian cities. It has no subsidy at the present time, and has to depend on its own resources for its maintenance.

The French opera house is one of the most imposing sights of Paris; well situated and finely conceived, it is a worthy home for that art product for which it is intended. The history of French opera from the earliest recorded performances of the sixteenth century is, of course, very extensive. As long ago as

1672 the name of Lulli made Parisian opera famous, and although for a time its home was transferred to the Palais Royal, the site has borne testimony to many a fine building, the present one, inscribed Académie Nationale de Musique, dating from 1874 (commenced in 1861). Although its seating capacity of 2156 is much less than that of La Scala, it is the largest house in the world, and covers almost three acres of ground.

Besides Lulli, the names of Rameau, Gluck, Cherubini, Spontini, Hérold, Auber, Meyerbeer, and Berlioz are all indissolubly connected with the opera of Paris. There is no house in all musical history that can claim so great a measure of variety and incident, nor make such interesting reading, as that of the Académie de Musique. Its fortunes have fluctuated, but it has done wonderful work, and a mere recapitulation of names of fine operas which had their original production here would be far too long for quotation. The glory of Parisian grand opera has always held a spell over the nations, and has been a thing apart from all else in music. We know something of the hold of the Académie upon Wagner, and if there is to-day somewhat less of a glamour cast by it than in the days when Lulli held despotic sway, or Spontini or Meyerbeer dominated all, there is still a charm and delight to be found within its walls, which are difficult to equal in houses where the traditional uses are less sacredly adhered to.

The French are very jealous of its traditions, and although modern times have not allowed the directors to fall behind in their efforts to keep pace with the



GRAND STAIRCASE AND FACADE OF THE PARIS OPÉRA

strides operatic music has made under Wagner's influence, it is only quite recently that the works of the composer have been welcomed in Paris. Popular feeling, partly on patriotic grounds, for long kept his operas in the background. Parisians would have none of them. The result has been, perhaps, even more rigidly to preserve those customs of grand opera, such as the inclusion of a ballet, which are among its most distinctive features.

Touching upon the question of finance, we find that the French Government allows the very large subsidy of $160,000 per annum toward the expenses of grand opera; in return, however, opera is supposed to be staged three or four times during the week. The prices of admission are not high, ranging from 17 francs to 2 francs. France loves its opera, and does not hesitate to lay out good round sums for its support; nor are its people behindhand in their attendance; a crowded house is the rule rather than the exception, appreciation, while critical, being still keen.

Comparing not unfavorably in dignity of conception and splendor of adornment with the French house is the Imperial Opera of Vienna, an ornament in that encircling ring of fine buildings which is so distinctive a feature of the Austrian capital. Vienna has been the home of so many of the giants of music that it is not surprising that it should have witnessed the first production of many a work now world-famous: Gluck's "Orfeo," Mozart's "Figaro," "Cosi fan tutte," and "Zauberflöte," Beethoven's "Fidelio." These alone would suffice to cause Vienna to stand high in musical fame. Not that the present opera

house witnessed their production, for the building which to-day stands as an abode of opera dates from a more recent time; the cost of its erection was more than $2,500,000. Belonging to the state, its affairs are administered by the Lord Chamberlain's department, any deficit being made good from the Emperor's civil list.

The Royal Opera House at Budapest, Hungary, receives from the state a large subsidy, a specific sum for salaries, and a liberal grant from the Emperor.

Reference must also be made to Prague, famous for the production of Mozart's "Don Giovanni" in 1787. More recently Prague has been the home of works of the Bohemian school, as exemplified by Smetana, Dvořák, Fibich, and others. Smetana's "Bartered Bride" was staged at Prague in 1866, and from that date to the time of the appearance of Dvořák's "Armida," in 1904, the National Theater has witnessed a constant succession of works of a characteristically national tone which make an unfailing appeal to the Czechs. The Czech theater has a state grant.

The Berlin Opera House also has claims to notice, for was not Weber's "Der Freischütz" mounted here for the first time? Moreover, Berlin being the capital of Germany, the house is the scene of many fine state performances much patronized by royalty. The building itself, although standing well in the fine "Linden" promenade, will not compare with Paris or Vienna from an architectural point of view. The Opera House and Playhouse of Berlin together receive annually $270,000 toward their working expenses.

Leipzig and Dresden have fine theaters. The Dresden Court Theater, used as an opera house, is specially famous for its associations with Weber and Wagner. It is a fine building, magnificently situated in an imposing position, and having considerable architectural pretensions. The King of Saxony pays about $155,000 for the opera, theater, and orchestra, and also makes good any deficit that arises. At this theater Richard Strauss has produced his "Salome" and "Elektra."

Munich has of late come to the front in operatic matters; the Court Theater, administered from the civil list, has long devoted much attention to opera, but interest is now centered somewhat on the new Prince Regent Theater, where an attempt is being made to outvie Bayreuth itself in the Wagner productions. Nor have the performances been confined to Wagner, for Mozart's operas have been interspersed with his. It is as yet too early to say what influence, if any, the new Munich house will have on the fortunes of Bayreuth, but it seems probable that a theater even better fitted up than Bayreuth itself for Wagnerian performances, and in a locality so much more central and easily reached, may in the near future materially affect the fortunes of the older house.

Almost every German town of any size has its opera house, and detailed description of all is manifestly impossible, notwithstanding that much interest attaches to some of them. We must therefore conclude our account of the German theaters with a short description of that built by Wagner at Bayreuth according to his own ideas of what such a house should be.

There is little doubt that at the present time the Bayreuth Opera House is the most famous in the world. Worship of Wagner is still widespread, the halo surrounding his name and his home casts a glow upon the little town which he selected as the scene of his final labors, and from all parts of the world, when the Bayreuth theater opens its doors, pilgrimages are made and devotees flock with an intense enthusiasm which has no parallel. To the true Wagnerian, Bayreuth is a sacred spot inspiring a reverence quite distinct from that felt for any other.

It was in May, 1872, that the foundation-stone was laid, and the completion of the building, delayed by lack of funds, took place in 1876, when "The Ring" was performed. Since then performances have taken place on a grand scale at intervals of a year or two years in the summer. A feature in the construction was that an equally good view should be obtained from every point of view. This was done by raising every seat a little above the one immediately in front of it, and by putting each spectator where he could see between the heads of the two persons before him. Another feature was the submerged orchestra—i.e., below the level of the floor of the house. Even the conductor, although he has the stage in view, cannot be seen by the audience, and part of the orchestra (the brass) is actually under the stage—an experiment which seemed doubtful at first, but which has on the whole proved successful. The machinery and scenery were as good as could possibly be obtained, and the management still keeps up to date in this respect. Although open to competition both from New York and from Munich, Bayreuth seems likely

to hold its own for some years to come, whenever it may choose to open its doors.

In Russia, and more especially at St. Petersburg and Moscow, theatrical attendance is looked upon as an educational matter, and therefore it is possible to see opera for a very small sum. Of course this means large imperial help. The two cities have fine houses, with interest for us in that they have witnessed the production of most of the operas of the young Russian school. The ballet is much beloved in Russia, and forms one of the regular objects of representation.

Space forbids us to go into detail as to the opera houses of Sweden (Royal Theater of Stockholm), Norway (National Theater, Christiania), Spain, Holland, Belgium (Brussels, Théâtre de la Monnaie), Denmark (Copenhagen, Royal Theater), or Portugal. San Carlos, at Lisbon, is, however, of special interest in being one of the oldest houses of its kind, having been erected in 1793.

Egypt has opera houses at Cairo and Alexandria. That at Cairo saw the production of Verdi's "Aïda" in 1871.

In New York, the Metropolitan opera house witnesses magnificent performances, and commands the best and most expensive talent in the world. It was opened October 22, 1883. Its stage is one of the largest in the country and the house has a seating capacity of 3700. That of the Manhattan, now given up to lighter productions, is 3000. (For many particulars relating to the opera houses in New York and other cities of the United States the reader is referred to "Music in America," Chapter II.)

A few words should be added here concerning the Boston Opera House, in some respects the finest in America. It was inaugurated under the brightest auspices for art in the musical city which it adorns. It was brilliantly opened on November 8, 1909, with a performance of Ponchielli's "La Gioconda." The house has a seating capacity of 2750, and all its appointments are admirably suited to their purposes. The stage has been said by experts to have no equal in this country. It is 90 feet high, 70 feet deep, and 150 feet wide. It is divided into numerous platforms which can be raised or lowered by ingenious machinery to suit the requirements of any performance.

V. OFFSHOOTS AND CURIOSITIES OF OPERA

Operetta—Musical Comedy—Ballad Opera—Masque—Ballet—Objections Thereto—Curiosities of Construction—Pasticcio—Mixed Language—Stereotyped Casts—Curiosities of Stage Requirements—Wagner's Supernatural Requirements—Curiosities of the Music—Vocal Cadenzas.

THE chief offshoot of opera proper is opéra comique, or Singspiel—opera interspersed with spoken dialogue, not necessarily of a humorous nature. The mere fact, however, of the introduction of such dialogue confers on the work the title of opéra comique in France and that of Singspiel in Germany. When one remembers that such works as Beethoven's "Fidelio" and Weber's "Der Freischütz" belong to this type, it is evidently of great importance, and a very large number of operas by a variety of composers come under this heading.

Next, perhaps, in interest is the operetta, or short opera, originally a one-act light opera frequently employing spoken dialogue; the general style, moreover, is lighter and of less imposing proportions than serious opera. In later days, operettas are often prolonged into two or more acts and have been made very familiar by the long series of works by Gilbert and Sullivan, which, properly speaking, belong to this category.

Of a somewhat lower grade is musical comedy, a popular type of stage piece making considerable use of music, but of only the less exalted forms of the art. No serious pretensions to artistic beauty are claimed by these works, the taste for which seems to be, at the present time, somewhat on the wane.

A form of opera for which the English have always had an affection is the ballad opera, really a string of airs, often by different composers, thrown more or less promiscuously into a story, with which they often appear to have no very close connection. There is practically no concerted music, and the whole bears some resemblance to a ballad concert. The renowned "Beggar's Opera," which for years was a model for English entrepreneurs, belonged to this category, and set an example for hosts of imitators to follow. Indeed, England is only now beginning to shake herself free from the trammels of this class of work, to which such operas as "The Bohemian Girl" and "Maritana" tend to approximate. The ballad opera also took root in America, where hundreds of such works flourished for a time, and it is not unknown in Germany, where it is called Liederspiel.

Of more artistic merit and interest is the masque, which really preceded opera. Originally developing in carnival processions through the streets of Italian towns, it was adopted in England during the reigns of Henry VIII and some succeeding monarchs. The plan of such works was the presentation of some allegorical idea upon a stage, with descriptive music, both vocal and instrumental, and a large proportion of dancing. Campion, Lock, Coperario, and many others took part in the composition of these divertisse-

ments, which were in great demand for such functions as royal weddings. They were staged in the most sumptuous manner, great attention being paid to stage machinery, costume, etc. Much of the music has been lost, but what remains shows it to have been excellent of its class, and it is effective even in performance to-day.

In early days of operatic history there was no radical difference between the masque and the ballet. An entertainment of vocal and instrumental music in celebration of the marriage of the Duke of Joyeuse in 1581 (costing three and a half million francs to produce) was termed "Ballet comique de la Royne." As an illustration of the dance alone, which is its present signification, the ballet appears to date from the foundation of the opera in France, with which it has had a very close and lasting connection.

Indeed, until recently grand opera without a ballet was unknown. Beginning with Lulli, and continuing even up to the present day, the ballet has maintained a position of great importance; and although it has never appealed to other peoples to the same extent as it appears to have done to Continental nations, it has been transported with the works in which it was introduced and has become a familiar feature to operagoers everywhere.

The great disadvantage of the ballet is that it breaks up the continuity of the story; the development of the interest of the opera is arrested, and so far as the music is concerned a complete difference in style is often necessary, the result being that the old train of thought and idea is often only to be resumed with difficulty. Hence it happens that, with a growing

appreciation for artistic truth in opera, the ballet has fallen into the background, and most operas seen to-day do not include any performance of what is, at best, a somewhat irrelevant interlude. A few attempts, such as that by Wagner in "Tannhäuser," to introduce a ballet as an integral factor in the dénouement, have not been specially successful, nor have they been widely imitated. As a separate form of entertainment, apart from opera, the ballet has had excellent music written for it by Adam, Sullivan, Tchaikovsky, and others (in Russia it is a very popular amusement); but in England its appearances are now mainly confined to the music hall, where it is wedded to music of a light and charming character. In our own country the ballet, at its best, is generally enjoyed along with other features of the opera in which it occurs.

A few words as to curiosities of opera. These may be grouped somewhat as follows: (1) Curiosities of construction and design; (2) curiosities of stage requirements; (3) curiosities of the music.

The old manner of collecting a mass of heterogeneous materials in the way of airs and songs, and of turning them into a kind of opera, is certainly curious. The name pasticcio, or pie, is very applicable to this hybrid growth, which, however, has at times attained to great popularity. One of the most famous instances of its kind is "Muzio Scevola," produced in 1771. This work was in three acts: the first composed by Ariosti, the second by Bononcini, and the third by Handel. The last-named great composer, with an easy manner of doing things which would certainly not pass muster at the present day, also

brought out in 1738 an opera almost entirely made up of favorite airs from his other works; an example which Gluck followed a few years later. The day for this kind of thing is fortunately past, and no composer of serious operatic work would revert to a procedure which is more suggestive of the construction of a pantomime.

The singing by different performers in different languages at the same time is another defunct custom. So little regard was paid to the importance of the libretto that it used to be quite a common occurrence for each person on the stage to sing in whatever language came easiest. On the Continent the airs would perhaps be sung in Italian and the recitatives in German, with an inconsistency that is almost incredible. When, however, agility in vocalization was the chief attraction in operatic representation, it is to be presumed that intelligibility of utterance was not an important consideration.

To the same cause must be attributed the extraordinary fact that the dramatis personæ were the same for nearly all operas during a certain period. Whatever the story or plot to be unfolded, it was essential that there should be six principal characters —a high soprano, a mezzo, and a contralto, a male soprano, a tenor, and a bass. Of course slight modifications in the character of the voices was occasionally allowed, but the main lines followed were as above. And whether it suited the story or not, each singer expected to have an important air to sing in each act, and woe betide the unhappy composer who wrote a more attractive piece for one of them than was supplied to a rival singer! From this stereotyped

form of bondage, with all its artificiality, opera is now free; and it is due to the observance of these conventions that works of Handel and other composers, who wrote really good music, are absolutely dead.

Apart from the construction in the form of the opera, there have been from time to time interesting experiments made with regard to the housing of that integral portion of it—the orchestra. Wagner's innovation, the placing of the band out of sight and below the stage, although it necessitated the increase of the string sections, has proved on the whole good. Other designs have been the entire covering in of the orchestra with a thin transparent substance, which has had the effect of subduing the sound, but which has also proved disastrously hot for the poor players. One idea emanated from the New York Metropolitan, when Conried suggested the placing of the brass players upon a movable platform, which could move up or down at will; if it is desired that their instruments shall sound prominently they will be raised into the air; if, on the other hand, a subdued effect is required, they will be lowered a few feet; a long crescendo will, presumably, be effected by a gradual elevation of this movable floor! One has yet to wait to see this invention adopted.

In days when enormous groups of performers were considered indispensable for grand effects in opera, one reads of many extravagances in the way of display. In modern scenic dramatic works, in the ballet, and in pantomime, these effects are no doubt legitimate enough; but inasmuch as the cumbering of the stage with voiceless supers hardly helps on the cause of opera, it is a matter for congratulation that these

exceptional stage demands are no longer made to any great extent.

Here, for instance, is the modest list of performers that took part in Freschi's "Berenice" in 1680:

100 Virgins.
100 Soldiers.
100 Horsemen in iron armor.
40 Cornets on horseback.
6 Mounted trumpeters.
6 Drummers.
6 Ensigns.
6 Sackbuts.
6 Flutes.
12 Minstrels playing on Turkish instruments, etc.
6 Pages.
3 Sergeants.
6 Cymballers.
12 Huntsmen.
12 Grooms.
12 Charioteers.
2 Lions led by 2 Turks.
2 Elephants.
4 Horses with Berenice's triumphal car.
12 Horses drawing 6 cars.
6 Chariots.
A stable with 100 living horses.
A forest filled with wild boar, deer, and bears.

However magnificent and imposing in effect such a spectacle may be, its proper sphere is not opera. With Meyerbeer, Spontini, and other composers of grand opera these ideas have found favor; but they are a

bar to the production of their works to-day, not only on the score of very considerable expense, but also because the artistic sense that delights in beautiful music wedded to appropriate drama will hardly find pleasure in such merely sensuous effects of the eye.

The difficulties of modern stage management occur chiefly in the presentation of the supernatural. Huge crowds are easy enough to put upon the stage, but to make a bird fly across naturally is a more involved matter. In many of the Wagner operas these supernatural features are essential elements of the situation; the Rhine maidens *must* appear to be swimming in real water, the bird *must* fly ahead of Siegfried to show him the rock on which Brünnhilde sleeps, and round that rock living flames of fire *must* dart and play. It is such points as these which are difficult to stage convincingly. Has any one ever felt much frightened at the dragon Fafner? The fire has a way of coming out of his mouth at the wrong time, his head and his tail seem to have little connection with one another, and the impressive effect of his deeply sonorous utterances is often marred by the very visible megaphone through which they are uttered. In these strange beasts, for which machinery is ineffective, there is still scope for improvement in modern stage management.

Curiosities in the music occur now and then: such, for instance, is the weird portion in the middle of Weber's "Euryanthe" overture, where the curtain rises momentarily to display a gruesome tomb: such is the thrusting aside of the stage curtain in the midst of Leoncavallo's "Pagliacci" prelude for one of the characters to sing a song; such is the curious vocal

scherzo upon one reiterated note, for the chorus of seraphim in Boito's "Mefistofele."

On a bigger scale is the curious experiment made by Michael in the opera "Utal," in writing his work without any violins in the orchestra. Of more frequent occurrence than the omission of instruments is the inclusion of various unusual effects, such as the introduction of a mandolin for the serenade in Mozart's "Don Giovanni," of the Glockenspiel for Papageno in "The Magic Flute," of peal of bells in many works, and so forth, whereas Handel sighed for a cannon, and Tchaikovsky actually used one in his "1812" overture. The maximum of stage noise in this way was probably reached by Spontini, who in his opera "Alcidor" had a number of anvils upon the stage tuned to certain notes! An anvil accompaniment, not ineffectively used, may be heard in Gounod's "Philémon et Baucis."

Among curiosities of the music must be mentioned the vocal cadenzas, etc., written for exceptional singers; and in the days when these singers used to include male sopranos and contraltos (termed castrati) the majority of singers appear to have been exceptional. For a man to develop a high soprano voice seems not only unnatural but inartistic; and these singers, some of them most famous, belong to an order of things that obtains no longer, being contrary both to modern ethics and to good taste. What the male soprano could do can usually be done equally well by a good woman singer, and of these there is usually a sufficient supply.

For women singers with voices of exceptional compass special music has often been written, as wit-

ness the part of "Queen of the Night" in Mozart's "Zauberflöte," much of which lies abnormally high. Even where not written, singers of Italian opera have often introduced elaborate and wonderful cadenzas for the purposes of display, and these, although not tolerated in opera of the most exalted kind, may still be frequently heard.

Nowadays little of this kind of music is written for the voice, so far as opera is concerned. The work required of the modern operatic singer is more dramatic by nature, and makes demands upon technique of a different order.

VI. POTPOURRI

Opera and Politics—"Lohengrin" in Paris—Opera Non-lucrative to the Composer—Jenny Lind's Contract—Modern Fees—Royalties—Librettists—Metastasio and Scribe—The Prima Donna—Stories of Singers and Composers.

NOW and again it happens that opera rubs shoulders with politics, and acquires some importance in the affairs of nations. Lulli's power at court in the days of Louis XIV was notorious, and none too generously exercised so far as his fellow-musicians were concerned. But influence with monarchs, such as that which he acquired, is rarer now, and less powerful than in those earlier days. Lulli profited by the royal favor bestowed on him, but some great composers have been less fortunate.

Cherubini, for instance, was detested by the great Napoleon, who lost no opportunity of inflicting slights upon him. Cherubini's sympathies were clearly manifested in his "Water Carrier" opera, as on the side of revolution, but distinctly contrary to the excesses to which it often led. So enraged were some ruffians with him that he was in 1794 dragged out of his house, marched through Paris, and finally compelled to provide music for the pleasure of his captors. Napoleon frequently called him into his presence in order to praise other composers, suggesting that he compared unfavorably with them. When Cherubini replied

with some little spirit, he was promptly punished by being compelled to conduct various concerts and state performances with no reward whatever.

Napoleon was sometimes given to indulging his sardonic humor at the expense of those who waited on his favors. It is related by one who knew him well that once at a social function he indulged his whim by pretending to humiliate the composer Grétry. Coming face to face with him several times, Napoleon repeatedly asked the musician, "And who are you?" At last, tired of identifying himself, he replied, "Sire, I am still Grétry."

Napoleon, for a time, could not do enough for Spontini. He commanded the production of "La Vestale," and rewarded him with a present of 10,000 francs, loading him, moreover, with praises and honors. This did not, however, last for very long, for the downfall of the great conqueror was at hand, and anxieties and cares claimed his attention.

Political feeling has probably never run so high over operatic matters as it did in Paris after the Franco-German war. For years no German work was tolerated, at any rate so far as new matter was concerned, and the determination of the management to produce Wagner's "Lohengrin" in 1891 was the signal for a riotous uproar. Public feeling ran high; some of the leading singers, considering discretion the better part of valor, caused frequent postponements of the performance by means of convenient indispositions, and when the work actually came to presentation cordons of police were called out to guard the opera house, both inside and out. M. Lamoureux, who conducted, did so with a pistol in

his pocket. Opposition inside the theater made itself felt by an objectionable device of setting floating in the auditorium little balloons of foul gas; while opposition in the street was met by cavalry charges and frequent arrests. The whole occasion was made one of political import, but fortunately common sense prevailed, and no serious issues resulted. Happily for opera, such scenes as these are infrequent and unusual.

Opera is not a fortune-making business for the majority of those who embark on such enterprises. So far as the composition of opera is concerned, financial result is usually very small. Nowadays an opera cannot be lightly tossed off in a few days. It is true that Handel composed "Rinaldo" in fourteen days, Rossini "Il Barbiere" in thirteen (a wonderful performance), and Pacini his "Saffo" in four weeks; but these are very exceptional instances, and may fitly be contrasted with the labor of Wagner, who had his "Meistersinger" and "The Ring" on hand for something like twenty years. Modern opera, with its polyphonic orchestral background and amorphous movements, demands years of work, and for the majority of those who give so much of their lives to it there is little to show in return from a pecuniary point of view.

Operatic management, too, is very speculative; Handel lost his whole fortune and became bankrupt through his operatic ventures, and yet his works had enormous success in their day. The example set by him has been followed by many a subsequent manager, and is perhaps yet in store for many another.

The chief item in expenditure is, of course, the

enormous amount swallowed up in the fees paid to the singers. Handel paid Senesino 1400 guineas for the season in 1731, and even allowing for the greater value of money in those days, that is a comparatively small amount. Here, for example, is the contract made by Jenny Lind with Lumley, the London manager, in 1846 (far less liberal, by the way, than such a singer would receive to-day):

"1. An honorarium of 120,000 francs (£4800) for the season (April 14th-August 20th, 1847).

"2. A furnished house, carriage, and pair of horses.

"3. A sum of £300 should she desire to have a preliminary holiday in Italy.

"4. Liberty to cancel the engagement should she feel dissatisfied after her first appearance.

"5. An agreement not to sing elsewhere for her own emolument."

(See Jenny Lind's vastly more remunerative dealings with P. T. Barnum, as related in the section on "Vocal Music and Musicians," Chapter X.)

It generally happens that a singer commands higher fees for private than for public singing, the advantage of the latter being as a rule a guaranteed number of appearances. Farinelli, for example, the chief singer engaged by the noble faction that set up in opposition to Handel in 1734, received only £1500 per annum, but his private engagements made up his income to £5000 a year—a large one at that date. This singer afterward visited the court of Philip V of Spain; that monarch was suffering from mental depression, from which nothing aroused him until the advent of Farinelli. The Queen was so delighted to see her royal spouse

once more interested in anything that she engaged Farinelli at a salary of 50,000 francs to remain in Madrid. This he did, singing the same four songs to the King every night for ten years! Eventually Philip V succumbed, but he must have been a patient monarch.

It does not always happen that singers of equal merit receive the same payments, some being more fortunate than others. Catalani, for example, in 1807 received in London £5000 for the season, and with her concerts and provincial tours netted a profit for the year of £16,700. A more famous singer, Lablache, in 1828 could only command £1600 for four months; while Malibran in 1835 received £2755 for twenty-four appearances in London, and 45,000 francs for one hundred and eighty-five performances a few years later at La Scala.

But these fees are as nothing compared with those commanded by the leading singers of to-day, more especially in America, where money is "poured out like water," and where artists are sometimes retained at high fees by one opera house, even if they do not sing a single note during the whole season, so that a rival house shall not secure their services. It is not very unusual for a singer to receive $5000 per performance in the twentieth century. Madame Patti has stated that she received $6000 per night for two seasons of sixty nights each. Caruso has been paid $100,000 for eighty performances, and about $40,000 per annum for singing into gramophones; his contract for four years at $200,000 per annum with the New York Metropolitan is probably a record in this direction.

Of course the amounts received by those who com-

pose the music never approximate to such figures as these. For "Don Giovanni" Mozart received only 500 thalers, and for "Figaro" 100 ducats. Weber's payment for "Der Freischütz" was 80 Friedrich d'ors, out of which he had to pay the librettist; after the treasury had netted 30,000 thalers from this work Weber was presented with 100! There are, however, a few examples of fair bargains made by musicians. Spontini, in 1814, was offered a salary, then liberal, equal to $3750 per annum for two operas each year in Berlin; in 1819 he accepted a ten years' engagement at the court of Frederick William III, Berlin, at a salary of 4000 thalers, a benefit of 1050 thalers, a free concert, and a pension. He was well treated, but did not himself behave very well, allowing his servant to sell free admissions to the theater, and grumbling because his first-night presentations did not bring in as much as he wished. He finally ended by a demand for compensation for 46,850 thalers, and that in face of the fact that he was convicted of lese-majesty and sentenced to nine months' imprisonment—an indignity from which his new monarch graciously released him.

Sometimes an agreement is made with the composer by which he receives a royalty or lump sum for each performance of his work. To the composer of an opera that takes the public fancy this spells fortune, and vast sums have now and again been made in this way. Isouard, for example, received for the performances of his "Cendrillon" in Paris alone over 100,000 francs in 1810, while Rossini and others have by similar strokes of luck easily acquired wealth. So small, however, is the proportion of new works to-day which become popular that the chances of such good fortune

are very small; a "Cavalleria Rusticana" only makes its appearance now and then, nor is the composer of such a work often able to repeat his success.

Although rarely recognized, the work of the author of the libretto is of vast importance. In the days when the story meant little or nothing, provided so many pegs were provided on which to hang the arias, the share of the librettist was a less conspicuous one; today no inconsiderable part of the failure of an opera is due to a poor libretto. It therefore frequently happens that composers, finding it impossible to obtain a poem to please them, write their own libretti, the chief example of this dual work being Wagner, whose dramas are often very fine considered from a literary point of view alone.

Most famous of the librettists of early operas is Metastasio (1698-1782), some of whose poems were set by thirty and forty different composers: he wrote dramas used by such composers as Handel, Hasse, Jomelli, Porpora, Graun, Gluck, Meyerbeer, Caldara, Haydn, Cimarosa, and Mozart. In later days mention may be made of the dramatist Scribe (1791-1861), a French poet who provided a vast number of works for various composers, including Auber, Adam, Boieldieu, Donizetti, Hérold, Halévy, Meyerbeer, and Verdi. Quite one hundred of his operas were staged and performed, to say nothing of light dramatic and other pieces.

Scattered here and there in literature that deals with opera may be found endless stories of singers, composers, and art-patrons. Most fruitful in providing amusing tales are the prime donne, whose jealousies and bickerings, although unpleasant enough for those

who have to contend against them, make sufficiently good reading. The prima donna generally knows her power, and is autocratic. There is not found every day a Handel to take such a one forcibly by the scruff of her neck and hang her suspended from a window in mid-air until his will is obeyed. When such a fractious lady has a husband in the same cast consequences may be very bad indeed. The tenor Arsani, for example, the teacher of the Garcias, had a wife who was a prima donna; but instead of acting together, so jealous were they of each other, that when one was receiving the plaudits of the audience the other would go round into the auditorium and hiss!

Rivalry is not always, however, so apparent, and when fine singers are willing to coöperate, very great results are sometimes obtained. The most notable ensemble in this respect was probably that of the four great singers Grisi, Rubini, Tamburini, and Lablache, a combination of talent very seldom equaled, which delighted auditors of the early Victorian era.

Nowadays, although a person of power, the great singer has not the field so entirely to himself as to be able to dictate regarding what he will or will not do. A certain tenor, for example, at Marseilles early in 1905 withdrew his promise to sing at a certain concert for the reason that a rival tenor had been engaged. Great was his amazement to find that this refusal by no means jeopardized the concert, as he had hoped, but rather became an additional source of amusement; for the management, having advertised him, determined that he should be seen upon the stage; so a ridiculous effigy of him was brought forward, and a trio from "Faust" was sung by other singers grouped round it.

This may not have been very dignified, or even witty, but a few drastic measures of this kind might induce singers to be a little more reasonable in their treatment of the public.

Strange measures are sometimes taken to prevent the success of an opera. A hired body of fellows to hiss in opposition to the organized claque is by no means a rare sight in a French house; but sometimes more militant measures are taken. Rousseau's "Le devin du village," for example, received its *coup de grâce* in 1828 from the fact that some person (supposed to have been Berlioz) threw a huge powdered wig on to the stage in the midst of the performance. So threatening was the opposition to Jomelli's "Armida," produced in 1750, that its composer fled the house for his life by a back door. The opposition to "Lohengrin" in Paris has already been commented upon, but that to "Tannhäuser," organized by the Jockey Club in 1866, was even stronger. Noise and disorder filled the theater; people in the pit played flageolets, while the gallery sang riotous songs. So prejudiced was public opinion that a fair hearing was not accorded to the work. Under these conditions it is not altogether incredible that Mérimée should have exclaimed that he could write similar music after hearing his cat walk up and down the pianoforte!

Of composers, there are perhaps more amusing stories of Spontini than of any other single opera writer. This very opinionated and high-handed Italian thought much of himself, and little of all else, with the result that his life is very amusing reading. He *would* have what he wanted. If his cellos could

not play loud enough, they were made to sing their parts as well; if, after six hours' rehearsal, his prima donna fainted, he suggested that some one with more physique should be engaged. He did not, however, always have his own way. When "La petite maison" was produced in 1804, the audience dashed on the stage and smashed everything, while "La Vestale" was greeted with laughing, snoring, and the putting on of nightcaps. His orchestra, although moderate in volume in comparison with what often obtains to-day, was considered very noisy, so much so that it is said that a certain doctor who had a very deaf patient thought he might be made to hear by attending a performance of "La Vestale." After a specially noisy passage the deaf man with delight turned to his doctor: "I can hear," said he. His remark met with no response, for the reason that the doctor himself had been deafened by the noise.

Spontini felt such opposition very keenly; others are less affected by hostility. When Rossini's "Il Barbiere" was produced at Rome in 1816, it was hooted and hissed, much to the chagrin of several of the composer's friends. Thinking to commiserate with him on the failure of his work, they called at his house, expecting to find him in the depths of despair. Instead of that, the maestro was safely tucked up in bed and fast asleep!

Stories of singer and composer might fill many chapters of such a work as this, but there are books such as Sutherland Edwards's "History of the Opera" and Ella's "Musical Reminiscences" to which those interested may readily turn and find them; therefore such anecdotes need not be multiplied here.

A wealth of amusement may be derived from the daily papers, and in our time impresarios, in one country or another, often seem to be the most persecuted persons in the world. Opera has its worries and troubles, but to those who love it it is a constant source of refreshment and of artistic joy.

VII. THE TASK OF THE PRIMA DONNA

By Lillian Nordica

Marring the Performance—Success and Failure—Stern Necessities—Self-denials—A Day's Work—Stage and Dressing-room—The Prima Donna's Offering to Art.

A BROKEN note! It cannot be sung over again. The orchestra goes on. Another singer takes up the cue. The performance continues. You take up your rôle again at the proper moment. It is all so relentless!

The broken note does not fall into a net like the acrobat who has missed his footing and has another trial. You cannot stop the performance and sing the unfortunate phrase over again. No—to that extent you have marred the performance, and however well you may sing through the rest of the opera, that broken note will break again in every newspaper the next morning.

Fortunately there are singers to whom this never has happened and never will happen so long as they conscientiously consider themselves able to fulfill their missions as artists. It is not only because they have voice and method, but because they also possess the will-power to impose upon themselves the rigid régime which should govern the life of a singer.

There are hundreds of beautiful voices. But why does one see almost always the same names leading

the list of prima donnas at the great opera houses? It is not a fad. It is a necessity, because those singers —that handful—are the only ones who can stand the strain of a grand opera season in a house of large dimensions and give satisfaction to the public.

Where are all the other lovely voices that promised so much? They have failed. Why? Because their owners were unwilling to adapt themselves to the stern necessities that govern the life of a prima donna. It is a grand triumph to feel a great audience "rising" at you; but it is a triumph gained at the sacrifice of almost all the pleasures of life. I have questioned many of my distinguished colleagues. Always it is the same story—a story of continual sacrifice, not from the moment of the first success, nor even from the first step upon the stage, but from further back, from girlhood, from the period when the work of preparation began. The sacrifice of everything that interferes with her art and her career is what makes a "great" prima donna of the woman with the requisite voice and method. Even the athlete can learn a lesson in training from the prima donna, with this difference: the athlete can "break training," but the prima donna never can.

I am naturally active. Yet in a season of fifteen weeks I have set foot upon the street for a short walk just once. The chief part of the time it was driving from my residence to the opera house for rehearsal or performance and back again to my residence for study or rest.

Society? How fond I should be of it if I could enjoy its entertainments with a free mind! But the functions I feel I can attend during a season without

fear that my so doing will interfere with my obligations as an artist, you can count on fewer fingers than those of one hand. I had an opera box at my disposal. I doubt if I occupied it more than three or four times in fifteen weeks. If I had sung Tuesday night in Philadelphia and was obliged to sing Kundry on Thursday, do you think, much as I longed to see a performance, that I would jeopardize my task and run the risk of not doing my full duty toward my public by attending the opera on Wednesday? No. I would rest from the strain of Tuesday the better to be ready to bear the strain of Thursday. It is one thing to be one of a great public, another to sing for that great public. Once I went to an afternoon concert just to treat myself to some singing that I wasn't doing myself. As I was leaving with the rest of the audience, a woman, a total stranger, came up to me.

"Please go right home and go to bed," she said. "'Götterdämmerung' to-morrow!"

And she was right. I felt she was. So I went home—and went to bed.

Take a day when rehearsal has been called for half-past ten in the morning. I am up at eight. By nine o'clock my accompanist is at the piano and I go over some of the uncertain passages. An opera, and especially a Wagner music-drama, is such a big affair that even if you have sung it many times it still is necessary to "get up" on it every time you sing it and to rehearse it, no matter how long it has been in the repertoire. At half-past ten I am at the opera house and, if it is a music-drama that is in rehearsal, I am not likely to get away till half-past four or five in the afternoon. I have been standing and acting

and singing most of the time, and usually without stopping for anything to eat, for it is not well to sing until some time after a meal. Yet when I get home, hot and tired, the first thing is the bath, and even then only something light to eat, for the system is too exhausted from the strain to assimilate the dinner that an ordinary person would eat after such an arduous day and so long a fast.

But even then work is not over. Supposing that you have been rehearsing "Tristan" that day, and the following night you are to appear in "Gioconda." These are works of totally different schools, and to be "up" on them practically at the same time is a great test of vocal method. I have to turn at once from "Tristan" to the Italian work so as to become permeated with it before I go on the stage the next night. But I am too tired to stand at the piano and sing. So I rest on the sofa and listen to my accompanist while he plays over the music of my rôle. After that I take the score to bed with me—literally —so that if, during a wakeful hour in the night or in the early morning, I should think of some point (and one often does at such times), I am able to turn to the music and work it out. Thus practically the whole time a singer's mind is on her task.

Some people think a prima donna has a chance to rest in her dressing-room between the acts. Let me dispel that illusion. When I sing Valentine in "Les Huguenots," I do not appear until the second act, but in order to have time to dress and to "warm up" my voice, I am at the opera house at seven o'clock. As for rest between the acts—the Valentine costumes are elaborate, and all my time, when not on the

stage, is occupied in dressing. For Donna Anna in "Don Giovanni," I get to the opera house by half past six, for I am obliged to be on the stage soon after the raising of the curtain. As soon as my first scene is over I hasten to my dressing-room and hurry into the black costume which I wear later in the same act. Even after that I have no leisure, for I am obliged to change to another black costume.

After the first act of "Tristan und Isolde," the Isolde is happy if she still is alive, for the act is very long and Isolde is constantly on the stage, and almost constantly active. Yet she has no time to rest. She knows that no matter how much she hurries, the stage will be ready before she can change her costume, and she fairly races so as not to keep the stage waiting any longer than necessary.

You might think that during the long, long wait between the second act and Isolde's cue late in the third act (for she does not go on until nearly the end of the third act) the prima donna would have an agreeable relaxation from the great scenes of the first and second acts. Yet that hour and twenty minutes in the dressing-room is the severest strain of all. Do I rest during this long interval? Oh, no. I keep walking about my dressing-room and singing. Otherwise the vocal organs would sink into a state of lethargy and I should not be able to key them up for Isolde's tremendous scene, the "Love Death," over Tristan's prostrate form.

When I sing Selica in "L'Africaine," I begin dressing at half-past five, for I have to "make up dark" for the rôle—stain my face and arms. There are hurried changes of costume in this opera too. One

night, between the acts of "L'Africaine," one of the directors of the opera house brought Lord Charles Beresford and Sir Cavendish-Bentinck to call on me behind the scenes. I was obliged to remain standing during their call while various barbaric ornaments were being fastened to my costume.

One Saturday afternoon, after the second act of "Tristan," my little niece, thinking I would have a long time for rest and relaxation, came back to pay me a visit. After watching me a while from the lounge, she exclaimed:

"Why, Aunt Lillian! If I'd known you carried on so, I wouldn't have come in. I thought this was your time for rest."

Rest? The prima donna never rests. Every girl who really is going to be a prima donna is at it when she is young and keeps at it till she retires—that is, if she has the inborn love of it. Often I hear young women who are starting out to become singers say: "I will do anything, I will make every sacrifice for my art!" But they won't.

The real prima donna says nothing. She makes the sacrifices, and when she stands before the public and finds herself in good voice and sees her audience hanging on every note and thrilled by every sound that issues from between her lips, she feels that all her sacrifices have not been sacrifices at all, but a joyous offering to her art.

VIII. WAGNER'S PERSONALITY

By Gustav Kobbé

Home Life—Wagner at a Banquet—Personal Appearance—After-dinner Speech—Love of Animals—Affection and Generosity—Activity and Determination—Wagner's Humor—His Sincerity.

IN the fierce contest which for nearly fifty years waged around Wagner his personality was not spared. His enemies, not content with pouring vituperation upon his music, assailed his private life and character. Yet his widow and son worship his memory; and the only one of his intimate friends whose reminiscences of him have been published—Ferdinand Präger—has much to say of his personal worth, and draws a charming picture of the composer's home life with his second wife, Cosima Liszt.

In spite of all his enemies may have said, or indeed still say, the mutual devotion of Wagner and Cosima and his love for his son Siegfried have become almost historical. The visitor to Wahnfried, Wagner's house at Bayreuth, may see, inscribed over the entrance, the following lines:

> Hier, Wo Mein Wähnen Frieden Fand,
> "Wahnfried," Sei Dieses Haus Von Mir Genannt.

Wähnen means longing, or rather the strenuous striving, amounting almost to madness, of an artist for the fulfillment of his aspirations and the triumph

of his art. "Wahnfried" means rest from longing, and the lines over the entrance to Wagner's house signify that there at last he found the repose of soul and the respite from the world for which he had yearned. Fate, relenting toward the genius who had been fighting his way for half a century, had sent him the complement to his nature—a wife who loved him for himself and at the same time was in full sympathy with his aspirations. Cosima comprehended the man and the artist.

Präger speaks of the high spirits with which at times Wagner seemed fairly to bubble over. During a sojourn in Bayreuth in 1882, when "Parsifal" was produced, I myself had the opportunity to observe this exuberance; for I often saw and heard Wagner. One does not forget the first sight of a great man, and the occasion on which I first saw Wagner is indelibly impressed on my memory. He gave a banquet to his artists, the evening after the final dress rehearsal of "Parsifal," at a restaurant high up on the hill and near the Wagner Theater. At one end of the large dining-hall the floor was slightly sunk below the level of the rest. The long table for Wagner and his guests was set on this lower portion. The public was admitted to dinner in the other and larger part of the hall, so that whoever cared to pay the comparatively small price of the dinner was privileged to watch the proceedings below. This part of the hall was simply crowded; not a seat at any of the tables was unoccupied, and long after the tables were full many other people vainly sought admission.

The artists had arrived and had been waiting for some time when the door swung open and Wagner

entered rapidly. On his arm was Cosima; and following them were his father-in-law, Franz Liszt, and young Siegfried Wagner, who looked like a miniature presentment of his father. Hardly had Wagner entered when he dropped Cosima's arm, and with short, quick steps hurried toward his artists; giving each in turn, from the highest to the lowest, a warm handshake, and smiling and laughing as he passed from one to the other. The wait for him had been tedious, but the moment he entered every one's spirits went up. His own exuberance was contagious.

After he had greeted his artists he looked up to where we were sitting, straining our necks to see all that was going on. Exclaiming "Da ist ja auch das Publicum!" (Hello, there is the public!) in a half amused, half contemptuous tone of voice, he dashed up the short flight of steps which led to where we were, and in a moment was hurrying in and out among us, stopping to shake hands here and there with a friend. He was closely pursued by Judith Gautier, a daughter of Théophile Gautier, who seemed to want to obtain some favor from him which he did not wish to grant, but which he was too good-natured to deny outright. Occasionally he would half turn around and laughingly say something to her, and then keep on his way while she persistently followed. He finally reached the steps, dashed down them, and was again in the holy of holies among his artists, whither she did not dare follow him.

At last Wagner seated himself, and the banquet began. On either side of him were Cosima and his father-in-law, Liszt. Seeing them in such close proximity it was easy to note the remarkable resem-

blance between Liszt and his daughter. They had the same strongly marked aquiline features. At the same table was a protégé of Liszt, the pianist D'Albert, then a very youthful celebrity, but since become a famous pianist.

But, of course, I was most interested in looking at Wagner himself. I frankly confess that when he first entered and came forward with quick, short, almost mincing steps, I was greatly disappointed in his personal appearance. He was diminutive in stature, and his attire was spick and span—something which in a genius seems to me unpardonable. Every genius should be at least a little disheveled in order to come up to the public's idea of what he ought to be. If I remember rightly Wagner had on a black cutaway, light gray trousers, and immaculate lavender kid gloves. Over one arm was flung a light overcoat, and in his hand he carried a brown derby. He certainly did not at that moment realize the portrait that I had formed of him in my mind's eye.

But when he was seated and I had an opportunity to examine his features more closely, I could not help being impressed with the marvelous brow, which seemed fairly to protrude with intellect and the power of applied energy. Then, as he talked, now with his wife, now with Liszt, occasionally flinging remarks across the table to Materna, Winckelmann, Gudehus, Scaria, or some of the other artists, his eyes sparkled with good humor, and his features were wonderfully mobile. At times, as if too full of vitality to remain long quiet, he would jump up from his chair and make the round of the table, with some pleasant verbal quip for each of his friends.

I had always supposed that after-dinner speaking was a horror confined to the United States. But after the cigars had been lighted one of the local dignitaries of Bayreuth arose and began a long and uninteresting speech full of lavish laudation of Wagner. Another followed, and administered one of the most effective sleeping-potions which it has ever been my fate to partake of—more effective even than that which Sieglinde administers to Hunding. But of a sudden every one was wide awake. Wagner was on his feet and speaking. Then it was I mentally conceded that, after all, after-dinner speaking was not such a bad habit.

Wagner's speech was as brief as the others had been long. He patted papa-in-law Liszt on the shoulder and spoke feelingly of him as one of the first who had befriended him, and as the man who had given to him his precious wife. I shall always remember the flood of emotion that he poured into the words "die teuere Gattin." He concluded with an eloquent tribute to his singers. After thanking those who had contributed to the fund for the "Parsifal" productions, he concluded: "But after all I am more indebted to my devoted, self-sacrificing artists; for art is not created by money, but is made possible only by artists." The singers who were gathered at Bayreuth in 1882 were a noble band, and passionately devoted to the great composer.

Indeed, Wagner's master mind seemed to control everything and everybody at Bayreuth. I once wrote that near the Wagner Theater was an insane asylum with cells and strait-jackets for any anti-Wagnerites who were apprehended in Bayreuth, and a peni-

tentiary with a special lockup for small boys who were caught whistling anything but leading motives. But this really conveys an idea of how completely everything at Bayreuth was Wagnerized and how thoroughly it was dominated by Wagner's genius. During one of the "Parsifal" performances I chanced to see Wagner's head protrude from behind a bit of scenery. He was not trying to observe how closely the audience was following his work, but had his eyes on the stage. After the performance Materna explained to me that at rehearsals Wagner had not only indicated the positions on the stage which he wished the various characters to take, but had actually made little chalk marks in order to be sure that his directions were followed. He was so anxious that they should be properly observed that at the moment I saw him he had incautiously thrust his head too far forward from the wings.

Combined with his restless energy Wagner had many lovable traits, not the least of which was his affection for animals. When he was a boy he witnessed the killing of an ox by a butcher. He grew so excited that he would have rushed upon the man had not his companions forcibly led him from the scene. For a long time afterward he was unable to touch meat. To dogs he was devotedly attached. Whoever visited Wahnfried in 1882 rarely failed to notice the stately St. Bernard, Wotan, between whom and its master such mutual affection existed that, when in the following February Wagner's remains were laid at rest in Bayreuth, the dog refused to be comforted and could not be led away from the tomb, it becoming necessary to even feed it there.

Wagner and the various dogs he owned were almost inseparable companions. He delighted to engage in long conversations with them, himself supplying their answers, "infusing into these much of that caustic wit which philosophers of all ages and countries have so often and powerfully put into the mouth of animals." Wagner was fond of quoting Weber's remark to a disobedient dog: "If you go on like that you will at last become as silly and as bad as a human being." In Boulogne, where he arrived in the late thirties, after a visit to London, a huge Newfoundland dog appeared with him so constantly in the streets that he became known as "le petit homme avec le grand chien."

When the composition of "Tannhäuser" was nearing its completion, while the ill success of his works outside of Dresden had made him morbid and despondent, the love of a few friends and that of his dog was almost his only solace. He often remarked that his dog had helped him compose "Tannhäuser." When he was seated at the piano singing boisterously while composing, the dog would leap from its place at its master's feet on to the table, peer into his face, and begin to howl. Then Wagner would shake the animal's paw, exclaim, "What, it does not suit you?" and add, quoting from Shakespeare, "Well, I will do thy bidding gently."

While an exile in Zurich he would take his dog Peps with him on his long walks. Sometimes he would declaim violently against his persecutors. Then Peps, the "human Peps," as Wagner called him, would bark and snap as if aiding his master; returning after each sally to be praised and petted. "Peps," he once

remarked, "has more sense than all your wooden contrapuntists."

In 1855, when Wagner was conductor of the London Philharmonic, he found that a large Norwegian dog belonging to Präger was kept in a small back yard. He expostulated against what he called the cruelty of such close confinement, and made it a point when he went out on his daily constitutional to take the dog with him. This duty he continued to perform during his stay in London, notwithstanding the fact that he was often tugged hither and thither by the spirited animal, which rejoiced at its semi-freedom. Every day while in London Wagner bought a supply of French rolls, and went to the small bridge over the ornamental water in Regent's Park, to feed the ducks as well as a regal swan, of which he used to say that it was fit to draw the chariot of Lohengrin. "The childlike happiness, full to overflowing, with which this innocent occupation filled Wagner, was an impressive sight, never to be forgotten. It was Wagner you saw before you, the natural man, affectionate, gentle and mirthful."

In one of his first letters to Präger, when he had returned to Zurich after this season in London, he asked if Präger's cat still had its bad cold. Shortly afterward his dear Peps died in its master's arms, "passing away without a sound quietly and peacefully. I cried incessantly, and since then have felt bitter pain and sorrow for the dear friend of the past thirteen years, who ever worked and walked with me."

Präger relates that Wagner almost came to blows in the London streets with a grocer who had cruelly

beaten his horse; and one of the latest literary efforts of his life was an essay against vivisection. Certainly a man who throughout his life showed in so many ways his love for dumb animals must have been innately affectionate and tender; and if he ever showed himself otherwise, it was because of the irritability created by the fierce attacks of which he was constantly a victim.

Though naturally affected with the colossal egotism which seems to be part of the make-up of every intense creative genius, he was not lacking in gratitude. His letters to Liszt teem with expressions of the most affectionate recognition of all that composer had done for him; and I have already quoted his grateful reference to Liszt at the Bayreuth banquet. He fairly worshiped the memory of his stepfather Geyer; and when late in Wagner's life one of Geyer's long-forgotten little comedies was played for him at a private performance, as a birthday surprise, his delight was almost childish. His mother, "lieb' Mütterchen," as he always called her, he adored; and he poured his love for her into the exquisite music of "Siegfried" whenever the young hero of that music-drama alludes to his mother. All Wagner's references to his mother were, according to Präger, "of affection, amounting almost to idolatry."

Nor did Wagner's egotism warp his judgment of the composers of the past. When he was a conductor at the Royal Opera in Dresden, he successfully revived interest in Gluck's and Mozart's operas. The ultimate appreciation of Beethoven's Ninth symphony was largely due to performances of that work under Wagner's baton, and to the analysis of the symphony

which he wrote. When he proposed to give it in Dresden opposition was raised on account of the expense. Accordingly he went to all the trouble of borrowing the orchestral parts from Leipzig, learning the symphony by heart to avoid the outlay for an orchestral score, and inducing choir-boys from neighboring churches to assist in the performance.

Nor are there lacking instances of warm-hearted sympathy on Wagner's part toward those who were unfriendly to him. The attitude of Berlioz toward Wagner was decidedly frigid. Yet when Wagner was invited in London to meet a French musical amateur in the confidence of the Emperor—the idea being that something might thus be accomplished toward awakening the latter's interest in Wagner's music—what did Wagner do? He implored the Frenchman to persuade the Emperor to espouse Berlioz's cause.

Wagner was a man of great physical as well as mental activity. I have spoken of the quick manner in which he moved about among the guests at the Bayreuth banquet. It was characteristic of the man. When he was a schoolboy he threw a schoolmate's cap high upon a steep roof. The lad began to cry. This was more than Wagner could stand. At great risk to his life he climbed the roof, threw down the cap to the boy, and then, letting himself down through the manhole into the garret, hid there to escape the reprimands of his teachers, who appeared incensed at his recklessness, though, probably, they secretly admired it.

Präger, who went to visit him in Tribschen in the summer of 1871, tells a capital anecdote of the com-

poser's buoyant, active temperament, which years had not lessened. They were sitting on an ottoman in the drawing-room, when the composer of "The Ring of the Nibelung," "Tristan," and the "Meistersinger" suddenly rose and stood on his head upon the ottoman. Just then the door opened and Madame Wagner entered. Seeing her husband in this curious position, she hastened forward exclaiming, "Aber! lieber Richard! lieber Richard!" Quickly resuming his natural position Wagner explained to her that he was not insane, but was merely proving to his friend Ferdinand that he could stand on his head at sixty.

Coupled with this activity was great determination. When he was in London his crossing of crowded thoroughfares was so intrepid as to border upon the reckless. He would go straight across; leaving it to the drivers of the various vehicles which were bearing down upon him to take care that they did not run over him. This recklessness is interesting as a physical manifestation of his mental attitude toward his art. No man ever dared more in art than Wagner. The energy with which he went to work to produce the Ninth symphony in Dresden as already related, was characteristic. He did everything thoroughly and with the full conviction that he was bound to succeed.

Ill success only seemed to inspire him to greater energy. The return of his scores of "Rienzi," "The Flying Dutchman," and "Tannhäuser," unopened by managers, resulted in his working with redoubled zeal upon "Lohengrin." When he saw no immediate prospect of securing the production of that opera,

he began the composition of an art-work even more advanced—"The Ring of the Nibelung." It is a matter of history that nearly a quarter of a century went by before that cycle saw the light of a theater. Meanwhile he composed "Tristan" and "The Meistersinger." There is no greater example of energy in the history of art than Wagner. If some one could be induced to count all the musical notes and words that Wagner wrote during his life, the figures would be found to be simply appalling.

Even when his cause had been espoused by the King of Bavaria the spirit of independence, fostered by his immense creative force, did not forsake him. Once after an interview with the King in which they disagreed, he remarked to a friend, who cautioned him to be more diplomatic, "I have lived before without the King, and I can do so again." He was thoroughly absorbed in his art. Everything seemed to him to center around it. When preparations were under way for the production of his "Ring of the Nibelung" at Bayreuth, he wrote to Präger: "It appears to me that the whole German Empire is created only to aid me in attaining my object."

In view of the length of most of his works, it is interesting to note that even as a boy he planned things on a large scale. While at school his passion for Shakespeare led him to write a drama which, he himself says, was a jumble of "Lear" and "Hamlet," and was so long that, all the characters having died, he was obliged, in the last act, to bring their ghosts on the stage in order to keep the play going. Wagner's unbounded admiration for Shakespeare continued throughout his life. When he first entered West-

minster Abbey he immediately sought out the Shakespeare monument; and the first Christmas present he made to Cosima, after she became his wife, was a costly edition of Shakespeare's works, which he imported from London.

When his energy was not expended in his art work, it found vent in many humorous sallies. I have already related how he stood on his head for Präger. That was physical humor. But he was also fond of joking. He once quoted his teacher's remark that he would never learn to play the piano. "But," he added, "I play a great deal better than Berlioz." The waggishness of this remark lies in the fact that Berlioz could not play at all. During a rehearsal of the "Rienzi" overture in Dresden the trombones were too loud. Instead of rebuking them angrily, he said, with a laugh: "Gentlemen, we are in Dresden, not marching around the walls of Jericho." After "Tannhäuser" was brought out a German composer of little note, named Chellard, said that the "Song to the Evening Star" was wrongly harmonized, and suggested certain harmonies which should be substituted for those employed by Wagner. When Wagner was among friends it was one of his favorite diversions to seat himself at the piano and sing the "Song to the Evening Star" *à la* Chellard.

Just as this buoyancy and fondness for amusement were the result of his wonderful activity of mind, so also this fundamental trait of his character made him an enemy to all sham. The Duke of Coburg had composed an opera which he asked Wagner to score for him: offering him a sum equivalent to a thousand dollars, besides two months' residence in his palace.

The offer came to Wagner when he was in comparatively needy circumstances, but he promptly declined it. He did not care to clothe another's work in his orchestral garb. To a tailor who expressed surprise that he wanted silk for the back of his waistcoat, because it was not seen, Wagner exclaimed: "Not seen! Sham, sham in everything, is the tendency of the age. Whatever is not seen may be shabby, provided the exterior be richly gilded."

It is pleasant to know that, through many years of strife, Wagner had his indomitable will-power, his love for his friends, and his spirit of humor to fall back upon. It is even more pleasant to reflect that he lived to see the art work of his life triumphant, and to know of a happy home. During those latter years of his life a wonderful sense of peace seems to have pervaded his being. "God make every one happy. Amen!" is a sentence in one of his last letters to Präger. What more fitting answer to the detractors of his personal character?

IX. THE BUSINESS SIDE OF GRAND OPERA

By Gustav Kobbé

Duties of a Manager—Work and Diplomacy—Earnings and Expenditures—A Manager's Trials—Dealings with Singers—Expenses at the Metropolitan—Performances There—The Box Office—Rules for Ticket-sellers—Lost Articles.

BROADLY speaking, the duties of an opera manager are to keep an eye on everybody and everything connected with his company, from the principal prima donna, who receives $1700 a performance, to the "practical" property monkey which opens its jaws and shows its gums in one of the scenes in "The Magic Flute." This statement will perhaps convey some idea of the variety which enters into the life of a manager of grand opera.

The most important representative of this active species in this country is the "managing director" of the company which sings at the Metropolitan Opera House, New York.

While the leading members of this company appear in perhaps six or eight performances a month, the director may be said to give a continuous performance all the year round. For when the singers are not in a scene before the audience, they are apt to be making a scene in the impresario's office. The plot and situations of these private representations are

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THE METROPOLITAN OPERA HOUSE
New York

generally based on the numerous intricacies always to be found in opera singers' contracts.

To an ordinary mortal, a contract of this kind appears like a labyrinth, without a kindly Ariadne to furnish the thread enabling him to find his way out of the maze of conditions. Considering that a grand opera impresario has not one such contract, but a whole stack of them, it is wonderful how he can remember just what he can call upon each of his singers to do. Some idea of the work and diplomacy required to "sign" the leading members of an opera company like that at the Metropolitan may be gathered from a clause in the contract which the director had with the subcompany by which he was employed before the owners of the opera house themselves financed the enterprise and placed the director on a salary. It provided that should he be disabled or die at any time after he had engaged his artists for the ensuing season—even before the season began, and in fact before the artists engaged abroad sailed for this country—his heirs should nevertheless be entitled to draw out his share of the profits during the entire season. In other words, he was considered to have earned his money before the curtain rose on the first performance—in fact, even before the company assembled in this country. Not only had he to exercise the shrewdness necessary to meet the whims and demands of the singers whom he wished to engage, but a large amount of money passed through his hands while he was still closing the contracts. For operatic contracts call for advance payments, and an opera director, while engaging his company during the summer, is obliged to pay out about $100,000 in advances.

The public is apt to hear of large earnings on the tours, and of enormous advance sales in New York, but knows little about the expenses of an opera company and the worries of its manager. It sounds very grandiose to say that, including the money taken in on tour and the advance sales in New York, the curtain at a first performance at the Metropolitan Opera House last season rose on over a million dollars. But when it is stated that one season one tenor, Jean de Reszke, was paid in round figures $100,000, that during another season one prima donna, Mme. Calvé, would have earned even more, had it not been for her illness during the tour, and that she was only one of a large number of high-priced artists in the company, it will be seen that the salary list of an impresario, quite aside from the rest of his expense account, is enormous.

Melba receives $3000 a performance and Caruso the same amount. These are the highest honoraria paid on the stage. But in addition Caruso has a guarantee of eighty performances a year, so that his three years' contract will bring him in the sum of $720,000. This contract was made by Heinrich Conried, Maurice Grau's successor, and on Conried's death was taken over by the opera house itself.

Doubtless, however, the impresario would consider the drawing of checks to meet such expenses a comparatively agreeable occupation, especially in the case of a drawing card like Caruso, if it would insure him against the personal trials which are the bane of his life. The late Maurice Grau at one time issued a prospectus of each season. He ceased doing so. The artists nearly worried the life out of him because

this one wanted to be first in the list of prima donnas, tenors, barytones, or bassos; this one last with the magic word "and" before his name. That "and" was a great invention. It made the first and last on the list about coequal and enabled the manager to satisfy at least two singers in each branch of his company. But the relief was only temporary. There soon were as many candidates for the "and" as there had been for the head of the list. So Grau got out of the difficulty by abandoning the prospectus altogether. He did, indeed, issue a prospectus for the tour, in which he diplomatically, as he thought, printed the names in their alphabetical order. But this raised a hubbub, compared with which the storm in "Die Walküre" and the crash in the finale of "Götterdämmerung" were as the whispering of spring breezes.

By abandoning the prospectus, a director of opera rids himself of one worry. But there are others which probably will never cease until opera singers' natures undergo a complete change. To look upon the splendid physical proportions of some of the principal singers you would hardly suppose they were such delicate creatures as they sometimes appear to be. But whether it is "indisposition" or a mere whim prompted, perhaps, by jealousy, there is no going behind a physician's certificate, even if it is not sent to the opera house earlier than an hour or two prior to the performance in which the singer was to have taken the leading rôle. Then perhaps the impresario recalls the scene in his office a day or two before, when the singer, suddenly "indisposed," wanted to know why he let another prima donna sing Aïda when it was her rôle; or why he should have cast

Mme. A. for Elisabeth in the first performance of "Tannhäuser" when it had always been her—Mme. B.'s—privilege to sing that rôle in the first representation of the opera. Nor does it add a touch of pleasure to his reflections as he contemplates the physician's certificate, to recall the fact that it was he who made that prima donna's fortune.

To revert again to Grau, who was our most famous opera director, he conducted several tours for Sarah Bernhardt. She appeared about 1500 times under his direction. During that entire period there were only five performances in which she disappointed her audiences. In physique she was almost a shadow compared with some opera singers who disappointed him as often as five times a month. Naturally, he concluded that there is some constitutional difference between actors and singers. One could hardly apply the old quip, "An empty cab drove up and out stepped Sarah Bernhardt," to a Brünnhilde. Yet it has happened that some Brünnhildes are more apt to vanish into thin air on the eve of a performance than the great French actress, whose slender physique furnished so much amusement to the paragraphers.

An opera director not infrequently works the greater part of two days and far into the nights arranging a week's repertoire. For the repertoire must be made up with a view to many conditions. It must be sufficiently varied, so that Mrs. C., who has a certain box on "even nights and odd matinées," is not required to listen too often to the same opera; while similar consideration must be paid to Mrs. D., who has the same box for "odd nights and even matinées."

But this is a trifling matter compared with the guarantees of the singers which the impresario must observe in making out the repertoire. A prima donna will have, for instance, a guarantee that he will give her forty performances in four months, or ten performances a month, at a thousand dollars a performance. This means that he must arrange for her to appear exactly ten times during each month. He cannot crowd twelve or fifteen performances into one month for her, and then let her sing a correspondingly fewer number of times during the remaining months. For every performance above the guaranteed ten which she gives during a month she receives an extra thousand dollars, with the privilege of appearing the regular ten times during the next month. If, however, the impresario should fail to arrange for her to sing more than eight times during a month, he would nevertheless still be obliged to pay her for ten performances. For this reason, unless her guarantees are carefully observed by the manager when he is making out the repertoire, every mistake he makes with regard to this particular prima donna costs him a thousand dollars. There are singers at the Metropolitan Opera House a mistake with whom would cost the impresario from $1000 to $3000. It is no wonder, therefore, that the director makes out a week's repertoire with a sort of checker-board before him divided into squares for each performance in and out of town, and with slips of paper containing the names of the singers for pawns, while before him, for the rules of the game, he has an abstract of his contracts showing what each singer has been guaranteed as regards rôles and number of performances.

Even after all this work has been gone through with, there is still the question "Will this repertoire stand?" The director has such a dread of physicians' certificates coming in at the last moment, that he does not feel safe until, from his seat in the parquet, he sees the curtain rise. It is bad enough to have to change prima donnas at the last moment, although that is a matter that can generally be arranged over the telephone. But when several principal singers in a cast have become indisposed, and it is found necessary to change the opera, quick work is required. Half a dozen messengers are sent scurrying in all directions. The manager may have thought of putting on "Lohengrin." He must be sure of an Elsa. Therefore, a messenger is sent to each of the prima donnas who have this rôle in their repertoire. Neither of them may be able to sing, and so, although the hour is late, another opera may have to be substituted for "Lohengrin." As many as four changes in the opera for the night may have been made in an afternoon, and at times it has been only by a hair's breadth that the house has not remained dark.

One season, in order to save a performance of "Rheingold," the famous Lilli Lehmann, who had never sung the rôle of Fricka, was obliged to learn it in an afternoon. Fortunately, she was familiar with the music from often having heard the opera. Her sister, Marie Lehmann, who was with her, had sung the rôle many times, but could not step into the breach because, being a pensionaire of the Vienna Opera House, she would forfeit her pension if she sang on any other stage. She was, however, able to assist Mme. Lehmann materially in "swallowing" the

rôle, and prompted and coached her from the wings.

Grau had a very large company, and was sometimes considered an extravagant manager because he had so many prima donnas and so many tenors on his list. He was greatly amused at this point of view, for there were many occasions when he found that instead of having too many singers he had too few.

The expenses of an opera company like that at the Metropolitan average from $40,000 to $45,000 a week, or about $1,000,000 a season. How greatly the principal singers figure in the expense list may be judged from the statement that their guarantees amount to about one-half, or $500,000. If all of Caruso's eighty guaranteed appearances occurred here the figures would be much larger. Quoting the exact figures from a season's balance-sheet, it is found that the prima donnas received $216,800, and the principal men singers $316,000, a total of $532,800. Is it policy to pay such high salaries? The question is answered by the statement that the performances which cost most pay best. The public knows when it is getting a great cast, and is willing to put out money to hear it. It may have cost over $10,000 to raise the curtain on the "seven dollar" performance of "Les Huguenots" with Melba, Nordica, "Jean," "Edouard," Lasalle and Maurel. But the public paid nearly $14,000 to hear it. The record production is "Parsifal." Costing in round figures $100,000 to produce, its ten performances during its first season at the Metropolitan brought in $160,000.

Speaking of the boxes, it is an interesting fact that ownership of a box at the Metropolitan Opera House has proved itself a profitable investment. The par-

terre boxes which are held by the stockholders represent $35,000 in stock. One of the boxes belonging to an estate could recently have been sold for $75,000; but the estate preferred to keep it. There have been instances of the letting of stockholder boxes for $6000 for the season. This is certainly paying high for the privilege of sitting within the charmed circle of the "glittering horseshoe."

I have referred to the half a million dollars paid during a season to the principal singers. The next largest item is $90,000 for the orchestra, and next to that comes $25,000 for transportation. In speaking of expensive performances, I have mentioned that of "Les Huguenots" when it cost over $10,000 to raise the curtain. At that performance, however, scenery, costumes, and properties were not new. When an opera is produced for the first time the cost of these must be added to the salaries for the night.

To see that the production of the new work is properly prepared for is one of the chief duties of a grand opera manager. Besides "Parsifal," one of the most elaborately mounted series of performances at the Metropolitan was the revival of Mozart's "Magic Flute." With what care it was planned, and with how much expense it was carried out, may be gathered from the fact that the director traveled to Munich and took several of the heads of his departments with him to witness the revival of the work there. It was calculated that the production of the work here cost about $35,000, exclusive of the running expenses of the evening. Various improvements on the Munich production were planned and the manager had to study and approve of these, as well as keep control of the general

scheme of production. In the scenic department alone fifteen new scenes and a double panorama over three hundred feet long from "gridiron" to cellar, and representing the passage of the hero and heroine through earth, fire, and water, had to be provided. Here was one instance in which the German production was greatly improved upon. In Germany the panorama moved across the stage; here it worked downward, so that the hero and heroine seemed to ascend. Here, moreover, the panorama was double, the characters standing behind a moving front gauze, adding greatly to the effectiveness of the scene. Another improvement was introduced almost at the outset of the performance, with the quick change of scene at the entrance of the Queen of the Night. Here she descended seated on a moon over a dome of stars. The dome effect was admirably reproduced, and the back drop was studded with no less than a thousand stars, all electrically lighted. While such details are studied out by the scene-painter and the electrician of the opera house, they are submitted to the director and have to be carefully considered by him before receiving his final approval.

The same thing applies to the properties. For "The Magic Flute" a complete menagerie was required. In the property room upstairs, behind the scenes, this operatic zoo was produced. It consisted of five snakes, four lions, one giraffe, one tiger, one elephant, one camel, two alligators, four monkeys, and about one hundred birds. The director found himself, besides a grand opera manager, a Barnum on a small scale, but fortunately the animals in his menagerie did not require to be fed. Speaking of the camel reminds me of

a contretemps at the opera house some years ago, which shows how thoroughly a manager has to keep his eyes open while a production is in preparation. An opera was given which had a procession with several camels in it. Each camel was worked by two men concealed in the body and representing the front and hind legs. Through an oversight, the men in these camels kept step like soldiers on parade as they came on the stage, and the result was absolutely ridiculous. The opera was withdrawn after a few performances, but the "pacing camels," as they were called, were long a source of amusement. The stage manager was responsible for the mistake, but the final consequence had to be borne by the director.

Fortunately there is another side to the story of operatic management besides worry and expense. The window of the box office is a wee orifice compared with the size of the house, but through it flows the elixir of life—the money of the public. The receipts of a New York season amount to more than $1,200,000.

If the public could get more than just a peep at the box office, it would learn a number of interesting things. For each performance 3425 tickets are required, and it takes the box-office staff two days to separate the single sale from the subscription tickets for each week, so that the latter shall not be sold in duplicate. All the tickets must be "racked" by Wednesday night, because the sale for the next week begins on Thursday. As a rule, a performance is not sold out until the night itself. But the treasurer, who presides over the box office at the Metropolitan Opera House, remembers a Patti performance when the box office opened at nine o'clock in the morning and the house was sold out by

one o'clock in the afternoon. The box-office window at the Metropolitan Opera House drops with the curtain at night. There are two sellers on duty during the week, and three on Sunday night, because a Sunday night concert audience is what is known as a "late audience." It puts off buying tickets until the last moment.

A former treasurer of the Metropolitan has considerable reputation among the theater treasurers of the country as the author of a set of rules for the guidance of ticket-sellers, some of which are as follows:

"You must be a mind-reader."

"Never assert your rights."

"When a lady stands an hour or two, selecting a seat, don't suggest to her to bring her sewing and spend the afternoon, as she might be offended."

"When a man comes up to the window smoking a bad cigar and blows the smoke in your face, smile as if you liked it, and ask him where you can buy the same brand."

"When a person leaves a quarter, be sure to call him back, for he will come back later and declare he left a dollar."

Articles lost at the opera house are turned in at the box office, where they are tagged and kept, ready to be delivered to the one who can prove ownership. They form a most heterogenous collection. One season, over one thousand keys were found, and in a closet in the box office there is a stack of umbrellas on one side and a heap of rubbers on the other. A few seasons ago a bracelet of diamonds and emeralds, certainly of over $10,000 in value, was found in one of the boxes. The next morning it was sent up to the

house of the boxholder and promptly recognized. The most curious part of the incident was that the bracelet had not been missed by the lady who had worn it. The first she knew of its loss was its return. Among the most remarkable finds have been a set of false teeth, a morphine fiend's outfit, and two silk hats. How two men could have deliberately walked out of the opera house of a winter's night without realizing that they were minus their hats is a mystery. Possibly the charms of music had turned their heads.

Notwithstanding much able assistance, the director himself is the final and responsible head of the opera enterprise. Were it a failure, it would be he who would have to drain the bitter cup to the dregs. He is the nerve-center of the opera season, whether it is regarded from the artistic or the business standpoint. The Metropolitan has been so liberal with the public, and established such a high standard for opera in this country, that it is pleasant to reflect that while an opera company is an enormous hole into which to shovel money, some of it is occasionally found at the end of the season to have stuck to the shovel.

STORIES OF THE OPERAS

STORIES OF THE OPERAS

The preceding section presents a brief outline of the development of opera from the earliest times to our own day. From this general introduction we proceed to a description of the principal operatic works produced during the modern period of that development.

L'AFRICAINE

Opera in five acts by Giacomo Meyerbeer.
Text by Scribe.

THE first act is laid in Lisbon. Donna Ines, Admiral Diego's daughter, is to give her hand to Don Pedro, a counselor of the King of Portugal. But she has pledged her faith to Vasco da Gama, who has been sent with Dias, the navigator, to double the Cape, in order to seek for a new land, containing treasures similar to those discovered by Columbus. Reports have reached Lisbon that the whole fleet has been destroyed, when suddenly Vasco da Gama appears before the assembled council of state.

He eloquently describes the dangers of the unknown seas near the Cape and gives an account of the shipwreck, from which he alone has escaped. He then places his maps before the council, endeavoring to prove that beyond Africa there is another country, yet to be explored and conquered.

Vasco has on his way home picked up a man and a

woman of an unknown race. Those slaves, however, stubbornly refuse to betray the name of their country, and a lively debate ensues between the Grand Inquisitor and the younger, more enlightened members of the council, as to the course which should be adopted with Vasco. At last, owing to the irritation caused by his violent reproaches, fanaticism is victorious, and instead of being furnished with a ship to explore those unknown lands, he is thrown into prison, on the plea of his being a heretic, for having mantained the existence of countries which were not mentioned in the Holy Scriptures.

The second act takes place in a cell of the Inquisition, in which Vasco has been languishing for a month past, in the company of the strange slaves Nelusco and Selica. The latter has lost her heart to the proud Portuguese, who saved her and her companion from a slave-ship. But Vasco is only thinking of Ines, and Nelusco, who honors in Selica not only his Queen, but the woman of his love, tries to stab Vasco—the Christian, whom he hates with a deadly hatred. Selica hinders him and rouses the sleeping Vasco, who has been dreaming of and planning his voyage to the unknown country.

Selica now shows him on the map the way to her native isle, and he vows her eternal gratitude. His liberty is indeed near at hand, for hardly has he given his vow than Ines steps in to announce that Vasco is free. She has paid dearly for her lover's deliverance, however, for she has given her hand to Vasco's rival Don Pedro, who, having got all Vasco's plans and maps, is commissioned by government to set out on the voyage of discovery.

Ines has been told that Vasco has forgotten her for Selica the slave. In order to prove his fidelity, our ungrateful hero immediately presents her with the two slaves, and Don Pedro resolves to make use of them for his exploration.

In the third act we are on board of Don Pedro's ship in the Indian seas. Donna Ines is with her husband and Nelusco has been appointed pilot. Don Alvar, a member of the council and Don Pedro's friend, warns the latter that Nelusco is meditating treason, for they have already lost two ships; but Pedro disregards the warning. A typhoon arises, and Nelusco turns the ship again northward. But Vasco has found means to follow them on a small sailing vessel; he overtakes them and, knowing the spot well where Dias was shipwrecked, he entreats them to change their course, his only thought being Donna Ines's safety. But Pedro, delighted to have his rival in his power, orders him to be bound and shot. Ines, hearing his voice, invokes her husband's mercy. Just then the tempest breaks out, the vessel strikes upon a rock and the cannibals inhabiting the neighboring country leap on board to liberate their Queen Selica and to massacre the whole crew, in the fulfillment of which intention they are, however, arrested by Selica.

In the following acts Selica resides as Queen on the Isle of Madagascar. The people render her homage, but her priests demand the strangers' lives as a sacrifice to their gods, while the women are condemned to inhale the poisoned perfume of the Manzanillo-tree. In order to save Vasco, Selica proclaims him her husband and takes Nelusco as witness, swearing to him that if Vasco is sacrificed she will die with him.

Nelusco, whose love for his Queen is greater even than his hatred for Vasco, vouches for their being man and wife, and the people now proceed to celebrate the solemn rites of marriage.

Vasco, at last recognizing Selica's great love, and believing Ines dead, once more vows eternal fidelity to her, but alas! hearing the voice of Ines, who is about to be led to death, he turns pale and Selica but too truly divines the reason.

In the fifth act Selica is resolved to put her rival to death. She sends for her, but perceiving Ines's love, her wrath vanishes, her magnanimity soars above her hatred of the Christians, and she orders Nelusco to bring Ines and Vasco on board of a ship about to sail for Portugal.

Selica herself, unable to endure life without her beloved one, proceeds to the Cape, where the Manzanillo-tree spreads his poisonous shade. Her eyes fastened on the vast ocean and on the white sail of the retiring vessel, she inhales the sweet but deadly perfume of the blossoms, and the returning Nelusco finds her dying, while an unseen chorus consoles her with the thought that in Love's eternal domain all are equal.

AÏDA

Grand Romantic Opera in four acts by Giuseppe Verdi.
Text by Ghislanzoni.

THE scene of action is alternately Memphis and Thebes, and the story belongs to the period when the Pharaohs sat on the throne.

In the first act we see the King's palace at Memphis. Ramphis, the high priest of Pharaoh, announces to the

Egyptian general Radamès that the Ethiopians are in revolt and that the goddess Isis has decided who shall be leader of the army sent out against them. Radamès secretly hopes to be the elected, in order to win the Ethiopian slave Aïda, whom he loves, not knowing that she is a king's daughter.

Enter Amneris, daughter of Pharaoh. She loves Radamès without his knowledge and so does Aïda. Amneris, suspecting this, swears to avenge herself, should her suspicion prove correct.

The King's messenger announces that Amonasro, the Ethiopian king (Aïda's father), is marching to the capital, and that Radamès is chosen to conquer the foe. Radamès goes to the temple to invoke the benediction of the goddess and to receive the sacred arms.

In the second act Amneris, in order to test Aïda's feelings, tells her that Radamès fell in battle, and finds her doubts confirmed by Aïda's terror. Amneris openly threatens her rival, and both hasten to receive the soldiers, who return victorious. In Radamès's suite walks King Amonasro, who has been taken prisoner, disguised as a simple officer. Aïda recognizes her father, and Amonasro, telling his conqueror that the Ethiopian king has fallen, implores his clemency. Radamès, seeing Aïda in tears, adds his entreaties to those of the Ethiopian; and Pharaoh decides to set the prisoners free, with the exception of Aïda's father, who is to stay with his daughter. Pharaoh then gives Amneris to Radamès as a recompense for his services.

In the third act Amonasro has discovered the mutual love of his daughter and Radamès and resolves to make use of it. While Amneris prays in the temple that her bridegroom may give his whole heart to her,

Amonasro bids his daughter discover the secret of the Egyptian war-plans from her lover. Amonasro hides himself, and Aïda has an interview with Radamès, in which he reveals all to her. She persuades him to fly with her, when Amonasro shows himself, telling him that he has heard all and confessing that he is the Ethiopian king. While they are speaking, Amneris overtakes and denounces them. Amonasro escapes with his daughter, Radamès remains in the hands of Ramphis, the high priest.

In the fourth act Radamès is visited in his cell by Amneris, who promises to save him from the awful death of being buried alive, if he renounces Aïda. But Radamès refuses, though she tells him that Aïda has fled into her country, her father being slain on their flight.

Amneris at length regrets her jealousy and repents, but too late! Nothing can save Radamès, and she is obliged to see him led into his living tomb. Amneris curses the priests, who close the subterranean vaults with a rock. Radamès, preparing himself for death, discovers Aïda by his side. She has found means to penetrate into his tomb, resolved to die with her lover.

While she sinks into his arms, Amneris prays outside for Radamès's peace and eternal happiness.

ALCESTE

Opera in three acts by Christoph Willibald Gluck. Text by Calzabigi.

ADMETOS, King of Pheræ, who is lying dangerously ill, causes an inquiry to be made of the oracle of Apollo as to the issue of his illness, and is told in reply that he will die unless some one can be

found who would willingly lay down his life for him. Although the whole country bewails the threatened fate of its sovereign no one comes forward to save him at this terrible price. At length Alceste, the devoted wife of the unhappy King, nobly offers to sacrifice herself for his sake. Admetos in consequence is restored to health, but Alceste, on the evening of the same day, is ordered by the high priest to descend into the underworld. In vain the King implores his beloved wife to give up her resolve. As all his remonstrances prove fruitless, he determines to die with her. The spirits of the underworld have already got possession of their victim and are carrying her off. Admetos strives to gain admittance, but the entrance is barred against him.

At this moment his friend Heracles appears, who is justly celebrated far and near for his prodigious strength, a proof of which he will now give, having heard what has happened. He consoles the despairing King and rushes after the vanishing Alceste. A hot contest ensues, but finally Heracles seizes the god of death in his strong arms and restores the wife to her husband. Apollo, appearing in a cloud, praises the courageous friend and the faithful pair, promising them everlasting honor.

L'AMICO FRITZ

Lyric Comedy in three acts by Pietro Mascagni.
Text after Erckmann-Chatrian's novel.

FRITZ KOBUS, a well-to-do landowner, receives the felicitations of his friends on his fortieth birthday. At the same time his old friend Rabbi David, as consummate a match-maker as Fritz is an

inveterate bachelor, receives from the latter a loan of 1200 francs, which is to enable a poor girl to marry her lover. Friend Fritz gives it very graciously, congratulating himself that he is free from marriage bonds.

He treats his friends to a hearty dinner, in which Susel, his tenant's daughter, who comes to present her landlord with a nosegay of violets, joins. Fritz makes her sit beside him, and for the first time remarks the growing loveliness of the young maiden. While they are feasting, a gypsy, Seppel, plays a serenade in honor of the birthday, which makes a deep impression on fair Susel. When the latter has departed, the joviality of the company increases. Hanczo and Friedrich, two friends, laughingly prophesy to the indignant Fritz that he will soon be married, and David even makes a bet which, should he prove right, will make him owner of one of his friend's vineyards. At the end of the first act a procession of orphans hail the landlord as their benefactor.

In the second act we find Friend Fritz as guest in the house of his tenant. Susel is sedulously engaged in selecting flowers and cherries for her landlord, who, coming down into the garden, is presented by her with flowers. Soon she mounts a ladder, and plucking cherries, throws them to Fritz, who is uncertain which are the sweeter, the maiden's red lips or the ripe cherries which she offers him. In the midst of their enjoyment the sound of bells and cracking of whips is heard. Fritz's friends enter. He soon takes them off for a walk; only old David stays behind with Susel, pleading fatigue. Taking occasion of her presenting him with a drink of fresh water, he makes her tell him the old story of Isaac and Rebecca and is quite satisfied

to guess at the state of her feelings by the manner in which she relates the simple story. On Fritz's return he archly communicates to him that he has found a suitable husband for Susel, and that he has her father's consent. The disgust and fright which Fritz experiences at this news reveal to him something of his own feelings for the charming maiden. He decides to return home at once, and does not even take farewell of Susel, who weeps in bitter disappointment.

In the third act Fritz, at home again, can find no peace anywhere. When David tells him that Susel's marriage is a decided fact he breaks out, and in his passion forbids the marriage. At this moment Susel appears, bringing her landlord a basket of fruit. She looks pale and sad, and when Fritz sarcastically asks her whether she comes to invite him to her wedding, she bursts into tears. Then the real state of her heart is revealed to him, and with passionate avowal of his own love, Fritz takes her to his heart. So David wins his wager, which he settles on Susel as a dowry, promising at the same time to procure wives before long for the two friends standing by.

ARMIDE

Grand Heroic Opera in five acts by Christoph Willibald Gluck. Text by Quinault.

THE libretto is founded on an episode of Tasso's "Jerusalem Delivered." The scene is laid in Damascus, where during the crusade of the year 1099, the crusaders have arrived at the palace and gardens of Armide, the Queen and enchantress. Rinaldo, the greatest hero in Godfrey of Bouillon's army, is the only one who not only does not stoop to adore the beautiful

Armide, but on the contrary pursues and hates her. He has been banished from Bouillon's presence, charged with the rash deed of another knight, who has not dared to confess his guilt, and he now wanders lonely in the forest.

Warned by a fellow-warrior, Artemidor, to avoid Armide's enchanting presence, he scorns the warning, saying that love for a woman is to him a thing unknown. In reality, however, Armide is already ensnaring him with her sorcery. He presently hears exquisitely sweet and dreamy melodies, and, finding himself in a soft, green valley, he lies down and falls asleep.

Armide's opportunity has come and she means to stab him, but love conquers hatred and the dagger sinks from her hand. She vainly invokes the furies of hate; none can change her passion for the hero, and at last, ceasing to strive against her tender feelings, she surrenders herself entirely to him, and even succeeds by her charms and her devotion in enthralling him. Meanwhile Bouillon has sent two of his knights, Ubalt and a Danish warrior, to recall Rinaldo to his duty. They are detained by Armide's witchery; the Danish knight meets a demon, who has taken his bride's face and tenderly calls him to her, but Ubalt destroys the charm and both succeed in approaching Rinaldo, who, his love-dream dissipated by the call of honor, resolves to return to the army with his companions. In vain Armide tries to change his resolution. In despair she curses him and her love, but being unable to kill the man she loves, she suffers him to go away and turns her beautiful palace and gardens into a desert.

UN BALLO IN MASCHERA

Lyric Drama in five acts by Giuseppe Verdi.
Text by Piave.

THE libretto is almost identical with Auber's "Ballo in Maschera," which follows.

Count Richard, governor of Boston, is adored by the people but hated by the noblemen, who resolve upon his death. He loves Amelia, the wife of his secretary and best friend René, who in vain tries to warn him of the plots of his enemies, but who faithfully watches over his safety.

An old sorceress of negro blood, Ulrica, is to be banished by the decree of the high judge, but Richard's page Oscar speaks in her favor, and the Count decides to see her himself and test her tricks. He invites his lords to accompany him to the sibyl's dwelling, and orders Oscar to bring him a fisherman's disguise. His enemies, Samuel and Tom, follow him.

The second act shows Ulrica in her cottage seated at a table, conjuring Satan. A crowd of people are around her, among them Richard in disguise. A sailor, Sylvan, advances first to hear his fate, and while Ulrica is prophesying that better days await him, Richard slips a roll of gold with a scroll into Sylvan's pocket and so makes the witch's words true. Sylvan, searching in his pockets, finds the gold and reads the inscription on the scroll: "Richard to his dear officer Sylvan," and all break out into loud praises of the clever sibyl.

A short while after a servant announces Amelia, and the sorceress, driving the crowd away, ushers her in, while Richard conceals himself. He listens with delight to the confession of her sinful love for himself,

against which she asks for a draught, which might enable her to banish it from her heart. Ulrica advises her to pluck a magic herb at midnight, which grows in the fields where the criminals are executed. Amelia shudders but promises to do as she is bidden, while Richard secretly vows to follow and protect her. Amelia departs and the people flock in again. Richard is the first to ask what is his fate. The sibyl reluctantly tells him that his life is to be destroyed by the first person who shall touch his hand on this very day. Richard vainly offers his hand to the bystanders, they all recoil from him, when suddenly his friend René comes in, and heartily shakes Richard's outstretched hand. This seems to break the spell, for everybody knows René to be the Count's dearest friend, and now believes the oracle to be false. Nevertheless Ulrica, who only now recognizes the Count, warns him once more against his enemies, but he laughs at her, and shows the sorceress the verdict of her banishment, which, however, he has canceled. Full of gratitude Ulrica joins in the universal song of praise, sung by the people to their faithful leader.

The third act opens on the ghostly field where Amelia is to look for the magic herb. She is frozen with horror, believing that she sees a ghost rise before her. Richard now turns up, and breaks out into passionate words, entreating her to acknowledge her love for him. She does so, but implores him at the same time not to approach her, and to remain true to his friend. While they speak René surprises them. He has followed Richard to save him from his enemies, who are waiting to kill him. Richard wraps himself in his friend's cloak, after having taken René's promise to

lead the veiled lady to the gates of the town without trying to look at her. René swears, but fate wills it otherwise, for hardly has Richard departed, when the conspirators throng in, and enraged at finding only the friend, try to tear the veil off the lady's face. René guards her with his sword, but Amelia springing between the assailants lets fall her veil, and reveals her face to her husband and to the astonished men, thereby bringing shame and bitter mockery on them both. René, believing himself betrayed by wife and friend, asks the conspirators to meet him in his own house on the following morning, and swears to avenge the supposed treachery.

In the fourth act in his own house René bids his wife prepare herself for death. He disbelieves in her protest of innocence, but at length, touched by her misery, he allows her to take a last farewell of her son. When she is gone, he resolves rather to kill the seducer than his poor weak wife. When the conspirators enter he astonishes them by his knowledge of their dark designs, but they wonder still more when he offers to join them in their evil purpose. As they do not agree who it shall be that is to kill Richard, René makes his wife draw the lot from a vase on the table. The chosen one is her own husband. At this moment Oscar enters with an invitation to a masked ball from the court. René accepts, and the conspirators decide to seize the opportunity to put their foe to death. They are to wear blue dominos with red ribbons. Their password is "death."

The next scene shows a richly decorated ballroom. René vainly tries to find out the Count's disguise, until it is betrayed to him by the page, who believes that

René wants to have some fun with his master. Amelia, waylaying Richard, implores him to fly, and when he disbelieves her warnings, shows him her face. When he recognizes her, he tenderly takes her hand, and tells her that he too has resolved to conquer his passion, and that he is sending her away to England with her husband. They are taking a last farewell, but alas! fate overtakes Richard in the shape of René, who runs his dagger through him. The crowd tries to arrest the murderer, but the dying Count waves them back, and with his last breath tells his unhappy friend that his wife is innocent. Drawing forth a document and handing it to René, the unfortunate man reads the Count's order to send them to their native land. Richard pardons his misguided friend and dies with a blessing on his beloved country.

BALLO IN MASCHERA, or GUSTAVUS THE THIRD

Grand Historic Opera in five acts by Daniel F. E. Auber. Text by Scribe.

THIS opera has had a curious fate, its historical background having excited resistance and given rise to scruples. The murder of a king was not thought a fit subject for an opera, and so the libretto was altered and spoiled.

The Italians simply changed the names and the scene of action; Verdi composed a new opera from the same matter and succeeded admirably; nevertheless Auber's composition is preferred in Germany, Scribe's libretto being by far the better, while the music is original and vivacious, as well as full of pleasant harmony and fine instrumentation.

The scene is laid in Stockholm in the year 1792. Gustavus III, King of Sweden, loves the wife of his friend and counselor Ankarström, and is loved in return, both struggling vainly against this sinful passion. Ankarström has detected a plot against the King's life, and warning him, asks that the traitor be punished, but Gustavus refuses to listen, trusting in his people and in his friend's fidelity. His minister Kaulbart desires him to condemn a sorceress named Arvedson, who is said to be able at will by means of certain herbs and potions to cause persons to love or hate each other. The King refuses to banish the woman unheard and decides to visit her. Ankarström tries to dissuade, but the King insists, and accordingly goes to Arvedson in disguise. During the witch's conjuration Malwina, his lady-love, appears, who seeks help from the sorceress against her forbidden passion. The concealed King hears Arvedson tell her to go at midnight and gather a herb, which grows on the graves of criminals, and triumphant in his knowledge of Malwina's confessed love, Gustavus decides to follow her there.

When she has gone, he mockingly orders the witch to tell him his fortune, and hears from her that he shall be killed by the man who first tenders him his hand. Just then Ankarström, who comes to protect the King against his enemy, enters and they shake hands.

In the third act Malwina meets the King on the dismal spot to which she had been directed; but Ankarström, whose watchful fidelity never suffers him to be far from the King, and who is utterly ignorant of the deception being practised upon him, saves the lovers from further guilt. After a severe conflict with himself, Gustavus consents to fly in his friend's cloak,

Ankarström having pledged his honor not to ask the veiled lady's secret, and to conduct her safely back to the city. This plan is frustrated by the conspirators, who rush in and are about to attack the King. Malwina throws herself between him and the combatants, and the husband then recognizes in the King's companion his own wife. Full of indignation he turns from her and joins the conspirators, promising to be one of them. He swears to kill his unhappy wife, but not until another has first fallen.

In the fourth act the conspirators have a meeting in Ankarström's house, where they decide to murder the King. The lots being cast, the duty to strike the death-blow falls on Ankarström, and Malwina herself draws the fatal paper. At this moment an invitation to a masked ball is brought by the King's page Oscar, and the conspirators resolve to take advantage of this opportunity for executing their design.

In the last act the King, happy to know Malwina safe from discovery, resolves to sacrifice his love to honor and friendship. He is about to give Ankarström the proof of his friendship, by naming him governor of Finland, and the minister is to depart with his wife on the morning after the ball. Meanwhile the King is warned by a missive from an unknown hand not to appear at the ball, but he disregards it. He meets Malwina at the ball. His page, thinking to do the King a service, has betrayed his mask to Ankarström. Malwina warns the prince, but in vain, for while he presents her with the paper which is to send her and her husband to their own beloved country, Ankarström shoots him through the heart. Gustavus dies, pardoning his murderer.

DER BARBIER VON BAGDAD

(The Barber of Bagdad)

Comic Opera in two acts by Peter Cornelius.

THE scene takes place in Bagdad, in the house of a wealthy young Mussulman called Nureddin. He is lying on a couch, surrounded by his servants, who think him dying. But it is only the flame of love which devours his strength and deprives him of all energy. As soon as Bostana, an old relative and companion of his lady-love, appears, in order to tell him that Margiana, his adored, is willing to receive him, Nureddin forgets his illness and only longs for the promised interview. The ensuing duet between him and Bostana, wherein she gives instruction about time and hour of the rendezvous, is delightfully fresh and piquant.

As Nureddin has neglected his personal appearance during his malady, his first wish is for a barber, who is speedily sent to him by Bostana. This old worthy, Abul Hassan Ali Ebe Bekar, the barber, makes him desperate by his vain prattle. Having solemnly saluted to Nureddin, he warns him not to leave the house, as his horoscope tells that his life is in danger. The young man not heeding him, Abul Hassan begins to enumerate all his talents as astrologer, philosopher, etc. When Nureddin orders him to begin his shaving he relates the fate of his six brothers, who all died before him and always of love. At last Nureddin's patience giving away, he calls his servants in to throw the old dotard out of doors, but Abul drives them all back. Nureddin tries to pacify him with flattery and finally succeeds.

Now Abul is curious, as all barbers are, and having heard Nureddin's sighs, he determines to find out all about the young man's love. This scene is most ludicrous, when Abul sings his air "Margiana," which name he has heard from Nureddin's lips, and the latter is in despair at being left with only one side of his head shaved. This great work done at last, Abul wants to accompany the young lover to the house of the cadi Baba Mustapha, Margiana's father. Nureddin again summons his servants, who begin to surround Abul, pretending to doctor him. Nureddin escapes, but Abul, after having shaken off the servants, runs after him.

The second act takes place in the cadi's house. Margiana is full of sweet anticipation, while her father, who has already chosen a husband for his daughter in the person of an old friend of his youth, shows her a large trunk full of gifts from the old bridegroom. Margiana admires them obediently. A musical scene of surpassing beauty follows, where we hear the call of the muezzin summoning the faithful to prayer. It is also the sign for Nureddin to appear. The cadi hurries to the mosque and Bostana introduces the lover. Here ensues a charming love-duet, accompanied, originally enough, by a song from the old barber, who watches before the house. Suddenly they are interrupted by cries of alarm, and with dismay they learn from Bostana that the cadi has returned to punish a slave, who has broken a precious vase.

Nureddin, unable to escape unobserved, is hidden in the big trunk. Meanwhile Abul, having heard the slave's cries and mistaking them for Nureddin's, summons the latter's servants and breaks into the cadi's

house to avenge his young friend, whom he believes to be murdered. Bostana angrily bids him carry away the trunk, signifying to him whom she has hidden in it, but the cadi intervenes, believing the servants to be thieves who want to rob his daughter's treasure. The rumor of the murder gradually penetrates the whole town; its inhabitants gather before the house, and the appointed wailing-women mingle their doleful lamentations with the general uproar. At last the Calif himself appears in order to settle the quarrel.

The cadi accuses the barber of theft, while Abul calls the cadi a murderer. To throw light upon the matter, the Calif orders the trunk to be opened, which is done with great hesitation by Margiana. When the lid gives way Nureddin is lying in it in a deep swoon. All are terrified, believing him to be murdered; but Abul, caressing him, declares that his heart still throbs. The Calif bids the barber show his art, and Abul wakens Nureddin by the love-song to Margiana. The young man revives and the truth dawns upon the deceived father's mind. The Calif, a very humane and clement prince, feels great sympathy with the beautiful young couple, and advises the cadi to let his daughter have her treasure, for he had told them himself that it was Margiana's treasure that was kept hidden in the trunk.

The cadi consents, while the Calif bids the funny barber come to his palace to entertain him with stories, and invites all present to the wedding of the betrothed pair, to the great satisfaction of the people. The brilliant finale is full of energy, and is especially noteworthy on account of its melody.

IL BARBIERE DI SEVIGLIA

Comic Opera in two acts by Gioachino Antonio Rossini. Text by Sterbini.

COUNT ALMAVIVA is enamored of Rosina, the ward of Doctor Bartolo. She is most jealously guarded by the old man, who wishes to make her his own wife. In vain the Count serenades her; she does not appear, and he must needs invent some other means of obtaining his object. Making the acquaintance of the light-hearted and cunning barber Figaro, the latter advises him to get entrance into Bartolo's house in the guise of a soldier possessing a billet of quartering for his lodging. Rosina herself has not failed to hear the sweet love-songs of the Count, known to her only under the simple name of Lindoro; and with southern passion, and the light-heartedness which characterizes all the persons who figure in this opera, but which is not to be mistaken for frivolity, Rosina loves her nice lover and is willing to be his own. Figaro has told her of Almaviva's love and in return she gives him a note, which she has written in secret. But the old Doctor is a sly fox, he has seen the inky little finger, and determines to keep his eyes open.

When the Count appears in the guise of a half-drunken dragoon, the Doctor sends Rosina away, and tries to put the soldier out of the house, pretending to have a license against all billets. The Count resists, and while Bartolo seeks for his license, makes love to Rosina, but after the Doctor's return there arises such an uproar that all the neighbors and finally the guards appear, who counsel the Count to retire for once.

In the second act the Count gains entrance to Bar-

tolo's house as a singing-master, who is deputed to give a lesson instead of the fever-stricken Basilio. Of course the music-lesson is turned into a love-lesson.

When all seems to be going well, the real maestro, Basilio, enters and all but frustrates their plans. With gold and promises Figaro bribes him to retreat, and the lovers agree to flee on the coming night.

Almost at the last moment the cunning of Bartolo hinders the projected elopement. He shows a letter, which Rosina has written, and makes Rosina believe that her lover, whom she only knows as Lindoro, in concert with Figaro is betraying her to the Count. Great is her joy when she detects that Lindoro and Count Almaviva are one and the same person, and that he loves her as truly as ever. They bribe the old notary, who has been sent for by Bartolo to arrange his own (Bartolo's) wedding with Rosina. Bartolo signs the contract of marriage, with Figaro as witness, and detects too late that he has been duped, and that he has himself united the lovers. At last he submits with pretty good grace to the inevitable, and contents himself with Rosina's dowry, which the Count generously transfers to him.

DIE BEIDEN SCHÜTZEN

(The Two Guardsmen)

Comic Opera in three acts by Gustav Albert Lortzing. Text adapted from the French.

THE scene is in a little country town, where we find Busch, a wealthy innkeeper, making preparations for the arrival of his only son. The young man had entered a grenadier regiment at the age of sixteen, ten years before, so the joyful event of his home-com-

ing is looked forward to with pleasure by his father and sister Süschen, but with anxiety by a friend of hers, Caroline, to whom young Busch had been affianced before joining his regiment.

Enter two young grenadiers from the regiment on leave, the younger of whom falls in love with Süschen at first sight. However, as the elder grenadier, Schwarzbart, dolefully remarks, they are both almost penniless, and he reflects how he can possibly help them in their need. His meditations are interrupted by the arrival of the landlord, who, seeing the two knapsacks and recognizing one of them as that of his son, naturally supposes the owner to be his offspring, in which belief he is confirmed by Schwarzbart, who is induced to practise this deceit, partly by the desire of getting a good dinner and the means of quenching his insatiable thirst, partly by the hope of something turning up in favor of his companion in arms, Wilhelm. As a matter of fact the knapsack does not belong to Wilhelm at all. On leaving the inn at which the banquet following the wedding of one of their comrades had been held, the knapsacks had inadvertently been exchanged much to Wilhelm's dismay, his own containing a lottery ticket which, as he has just learned, had won a great prize. The supposed son is of course received with every demonstration of affection by his fond parent; but, though submitting with a very good grace to the endearments of his supposed sister—the maiden with whom he has fallen in love so suddenly—he resolutely declines being hugged and made much of by the old landlord, this double part being entirely distasteful to his straightforward nature. Nor does his affianced bride, the daughter of the bailiff, fare any

better, his affections being placed elsewhere, and their bewilderment is only somewhat appeased by Schwarzbart's explanation that his comrade suffers occasionally from weakness of the brain.

In the next act Peter, a youth of marvelous stupidity, a cousin of the bailiff, presents himself in a woeful plight, to which he has been reduced by some soldiers at the same wedding festivities, and shortly after Gustav, the real son, appears on the scene. He is a manly fellow, full of tender thoughts for his home. Great is his surprise at finding himself repulsed by his own father, who, not recognizing him, believes him to be an impostor. All the young man's protestations are of no avail, for in his knapsack are found the papers of a certain Wilhelm Stark for whom he is now mistaken. When silly Peter perceives him he believes him to be the grenadier who had so ill-treated him at the wedding, though in reality it was Schwarzbart. Gustav is shut up in a large garden-house of his father's; the small town lacking a prison.

In the third act the magistrate has found out that Wilhelm's papers prove him to be the bailiff's son, being the offspring of his first love. He had been with a clergyman, and after the death of the bailiff's wife was vainly sought for by his father. Of course this changes everything for the prisoner, who is suddenly accosted graciously by his gruff guardian Barsch, and does not know what to make of his mysterious hints.

Meanwhile Caroline's heart has spoken for the stranger who had addressed her so courteously and chivalrously; she feels that, far from being an impostor, he is a loyal and true-hearted young fellow and therefore decides to liberate him. At the same time

enters Wilhelm with Schwarzbart, seeking Süschen; Peter slips in for the same reason, seeking her, for Süschen is to be his bride. Gustav (the prisoner), hearing footsteps, blows out the candle in order to save Caroline from being recognized, and so they all run about in the dark, playing hide-and-seek in an infinitely droll manner. At last the bailiff, having heard that his son has been found, comes up with the innkeeper. The whole mystery is cleared up, and both sons embrace their respective fathers and their brides.

LA BOHÈME

Opera in four acts by Giacomo Puccini.
Text by Giacosa and Illica.

THE first act opens in a garret in Paris, in about 1830, and shows us Marcel the painter and Rudolph the poet, from whose Bohemian mode of life the opera derives its name, at work. Alas! there is no fire in the grate, and the cold is so intense that Marcel is about to break up a chair for firewood.

Rudolph prevents him and kindles a fire with his manuscript instead, crying: "My drama shall warm us." The second act of the manuscript follows the first one, by the blaze of which the artists joyfully warm their half-frozen hands. The paper is quickly burned to ashes, but before they have time to lament this fact the door is opened by two boys bringing food, fuel, wine, and even money. Schaunard, a musician, brings up the rear, to whom neither Marcel nor Rudolph pays the least attention.

It seems that an Englishman engaged Schaunard to sing to his parrot till it dies, but after three days

Schaunard becomes so heartily sick of his task that he poisons the bird and runs away.

He suggests that they all go out for supper, it being Christmas eve. They decide to drink some of the wine first, but they are interrupted by the landlord, who demands his quarter's rent. He soon imbibes so much of the wine that he becomes intoxicated and correspondingly jovial. After being joked about his love adventures he finds himself standing outside the door in pitch darkness. The others meanwhile prepare to go out to supper, with the exception of Rudolph, who remains behind to finish a manuscript article.

A pretty young girl soon knocks, carrying a candle and a key. He begs her to come in and be seated, and she swoons while refusing. He revives her with some wine, and she goes off with her relighted candlestick, but forgets her key, which she has dropped in her swoon, and for which she at once comes back. A draft blows out the candle and Rudolph keeps the key, while pretending to look for it. Suddenly he clasps the girl's hand and he and she exchange confidences, while confessing their love for each other.

When Rudolph's friends call him he invites Mimi, who is a flower-girl, to accompany him.

The second act takes place before the well-known Café Momus in the Quartier Latin, where Rudolph and Mimi join Schaunard and Marcel.

Rudolph has bought her a pink bonnet and introduces her to his friends, the fourth of whom is Colline the philosopher.

The party eat and drink amid the noise and bustle of the fair, when Marcel suddenly sees his old love Musette, gorgeously arrayed and leaning upon the arm

of an old man. Marcel turns pale, while his friends make fun of the fantastic couple, much to Musette's anger. She at once begins to make overtures to Marcel, who feigns utter indifference. Musette's old admirer orders supper, in the hope of pacifying her, while she addresses Marcel in fond whispers. The others watch the scene with amusement, but Rudolph devotes all his attentions to Mimi. Musette suddenly complains that her shoes hurt her and sends her aged lover off for another pair. Then she proceeds to make friends with Marcel. When the waiter brings the bill, Musette tells him that the old gentleman will settle for everything after his return.

The party profit by the approach of the patrol, who causes a turmoil, in the midst of which they all escape. Alcindor, the old admirer, finds only two bills awaiting him when he returns with the new shoes. Musette has been carried away shoeless by her old friend.

The third act takes place on the outskirts of Paris called "Barrière de l'Enfer" (The Tollgate of Hell). To the left there is a tavern, over which hangs Marcel's picture "The Crossing of the Red Sea," as a signboard. The day is breaking, the customhouse officials are still sleeping around the fire, but the scavengers coming from Chantilly soon awake them.

The gate is opened to admit milk-women, carters, peasants with baskets, and finally Mimi.

She looks wretched and is at once seized with a terrible fit of coughing. As soon as she can speak, she asks the name of the tavern, where she knows Marcel is working. When he emerges from the inn she implores his help, saying Rudolph is killing her by his insane jealousy. Marcel promises to intervene, and

when Rudolph comes out of the tavern Mimi nides behind the trees.

She hears Rudolph say she is doomed to die, and coughs and sobs so violently that her presence is revealed.

Rudolph remorsefully takes the poor weak creature in his arms, and they decide to make it up.

Their reconciliation is interrupted by Marcel, who is upbraiding Musette. This flighty damsel has one lover after another, although she really loves Marcel alone.

The fourth and last act takes us back to the garret, where Marcel and Rudolph are alone, Musette and Mimi having left them. They each kiss mementos of their lady-loves, when Schaunard appears with bread and herring. Gaiety is soon restored and a regular frolic takes place. Musette enters in a state of great agitation, to say that Mimi, who is in the last stage of consumption, is there and wants to see Rudolph once more. The latter carries her on the little bed. As there is nothing in the house with which to revive her, Musette decides to sell her earrings in order to procure medicines, a doctor, and a muff, for which Mimi longs.

Schaunard also goes out, so that the lovers are left alone. A touching scene follows, when Rudolph shows Mimi the pink bonnet he has cherished all the time. Musette and Marcel soon return with medicines and a muff, upon which Mimi sinks into the sleep that knows no awakening, with a contented smile.

THE BOHEMIAN GIRL

Opera in three acts by Michael William Balfe.
Text by Bunn.

THE opera opens with a scene on Count Arnheim's grounds near Presburg. Count Arnheim's retainers are waiting to accompany him to the hunt. He appears with his foppish nephew Florestein, who is afraid of a gun. He bids farewell to his little daughter Arline, and she goes up a mountain path with Buda, her nurse, and Florestein. Thaddeus, a Polish exile, enters exhausted from pursuit. Gypsies appear, headed by Devilshoof. They attempt to rob Thaddeus, but after some parley he decides to join their band. Devilshoof takes everything he has except his commission, but gives him a ragged gypsy dress in return. He mingles with the gypsies just as a troop of soldiers come to apprehend him. Huntsmen return in excitement; Florestein appears, terrified. Arline has been attacked by a wild animal. Thaddeus rescues her, and the Count in gratitude invites him to a feast, during which he refuses to drink to the Emperor. He is repudiated by all, but Devilshoof comes to his aid. As a reward for the rescue of Arline the Count offers the exile a purse, which he proudly refuses. Thaddeus and Devilshoof are imprisoned, but the latter escapes and carries off Arline. He is seen by the Count and his guests crossing a frail bridge between two rocks with the child in his arms. He breaks down the bridge and disappears.

The second act reveals a street in Presburg twelve years later. We see the tent of the gypsy Queen. Arline sleeps while Thaddeus keeps watch. Devilshoof

and others enter with a new project to rob Florestein, who is flushed with wine. They secure his valuables, but the Queen makes them return everything. Florestein is solicitous about a medallion which has disappeared and which is an heirloom of great value. Devilshoof has secreted it. Arline awakens and tells Thaddeus her dream in the aria "I dreamt I dwelt in marble halls." Thaddeus and Arline declare their love. The Queen, through jealousy, is angry, but, ridiculed by Devilshoof, joins their hands according to the gypsy rite.

The scene shifts to another street where a fair is being held. Count Arnheim and Florestein appear. Florestein compliments Arline, which amuses her, until he tries to kiss her, when she slaps him vigorously. The Queen, recognizing him, gives Arline the stolen medallion, so that she will be accused of robbing him. This plan succeeds, but Thaddeus and the gypsies protect Arline. Nevertheless, she and Thaddeus are imprisoned.

The final scene of the act shows Count Arnheim's apartments with a portrait of Arline in her childhood. The Count enters sadly, and gazes at the portrait. He sings "The heart bowed down." The captain of the guard reports Arline's capture. She is brought in and pleads her innocence, but in her humiliation is about to stab herself. The Count, while stopping her, observes a scar by which he recognizes her as his daughter, and Thaddeus, who enters at that moment, as her preserver.

The last act takes place in the Count's castle. Arline, in rich attire, is sad and lonely. She looks with longing at her gypsy dress. Devilshoof boldly enters

the room and begs her to rejoin the tribe. Thaddeus appears at the window. He sings "Then you'll remember me." The two men hide themselves as the guests enter. The Queen of the gypsies suddenly appears and tells the Count that Thaddeus is concealed in his daughter's room. The Count denounces his daughter. Thaddeus comes from his hiding-place, and declares Arline innocent. He proclaims his identity as a Polish noble. The Count is reassured, but the Queen tries to kill Thaddeus, and Devilshoof, while attempting to snatch the rifle from her hands, accidentally shoots her. The joy of the lovers is too great to be marred, and all ends happily.

CARMEN

Opera in four acts by Georges Bizet.
Text by Meilhac and Halévy, founded on the story of Prosper Mérimée.

CARMEN, the heroine, is a Spanish gypsy, fickle and wayward, endowed with all the wild graces of her nation. She is adored by her people, and so it is not to be wondered at that she has many of the stronger sex at her feet. She tries to charm Don José, a brigadier of the Spanish army; of course he is one out of many; she soon grows tired of him, and awakens his jealousy by a thousand caprices and cruelties.

Don José is betrothed to the sweet and lovely Micaëla, waiting for him at home, but she is forgotten as soon as he sees the proud gypsy.

Micaëla seeks him out, bringing to him the portrait and the benediction of his mother, aye, even her kiss, which she gives him with blushes. His tenderness is gone, however, so far as Micaëla is concerned,

as soon as he casts one look into the lustrous eyes of Carmen. This passionate creature has involved herself in a quarrel and wounded one of her companions, a laborer in a cigarette manufactory. She is to be taken to prison, but Don José lets her off, promising to meet her in the evening at an inn kept by a man named Lillas Pastia, where they are to dance the seguedilla.

In the second act we find them there together, with the whole band of gypsies. Don José, more and more infatuated by Carmen's charms, is willing to join the vagabonds, who are at the same time smugglers. He accompanies them in a dangerous enterprise of this kind, but no sooner has he submitted to sacrifice love and honor for the gypsy than she begins to tire of his attentions. José has pangs of conscience, he belongs to another sphere of society and his feelings are of a softer kind than those of nature's unruly child. She transfers her affections to a bullfighter named Escamillo, another of her suitors, who returns her love more passionately. A quarrel ensues between the two rivals. Escamillo's knife breaks and he is about to be killed by Don José, when Carmen intervenes, holding back his arm. Don José, seeing that she has duped him, now becomes her deadly foe, filled with sudden hatred and longing for revenge.

Micaëla, the tender-hearted maiden, who follows him everywhere like a guardian angel, reminds him of his lonely mother, everybody advises him to let the fickle Carmen alone—Carmen who never loved the same man for more than six weeks. But in vain, till Micaëla tells him of the dying mother asking incessantly for her son; then at last he consents to go with her, but

not without wild imprecations on his rival and his faithless love.

In the fourth act we find ourselves in Madrid. There is to be a bullfight; Escamillo, its hero, has invited the whole company to be present in the circus.

Don José appears there too, trying for the last time to regain his bride. Carmen, though warned by a fellow-gypsy, Frasquita, knows no fear. She meets her old lover outside the arena, where he tries hard to touch her heart. He kneels at her feet, vowing never to forsake her and to be one of her own people, but Carmen, though wayward, is neither a coward nor a liar, and boldly declares that her affections are given to the bullfighter, whose triumphs are borne to their ears on the shouts of the multitude. Almost beside himself with love and rage, José seizes her hand and attempts to drag her away, but she escapes from him, and throwing the ring, José's gift, at his feet, rushes to the door of the arena. He overtakes her, however, and just as the trumpets announce Escamillo's victory, in a perfect fury of despair he stabs her through the heart, and the victorious bullfighter finds his beautiful bride a corpse.

CAVALLERIA RUSTICANA
(Rustic Chivalry)

Opera in one act by Pietro Mascagni.
Text by Targioni-Tozzetti and Menasci, after Verga's drama.

THE following are the very simple facts of the story, which takes place in a Sicilian village.

Turridu, a young peasant, has loved and wooed Lola before entering military service. At his return he finds the flighty damsel married to the wealthy carrier Alfio,

who glories in his pretty wife and treats her very well. Turridu tries to console himself with another young peasant girl, Santuzza, who loves him ardently, and to whom he has promised marriage.

The opera only begins at this point.

Lola, the coquette, cannot bear to know that her former sweetheart should love another woman. She flirts with him, and before the curtain has been raised after the overture Turridu's love-song is heard for Lola, who grants him a rendezvous in her own house.

This excites Santuzza's wildest jealousy. She complains to Turridu's mother, who vainly tries to soothe her. Then she has a last interview with Turridu, who is just entering the church. She reproaches him first with his treachery, then implores him not to forsake her and leave her dishonored.

But Turridu remains deaf to all entreaty, and flings her from him. At last, half mad through her lover's stubbornness, Santuzza betrays him and Lola to Alfio, warning the latter that his wife has proved false. After church Alfio and Turridu meet in mother Lucia's tavern. Alfio refusing to drink of Turridu's wine, the latter divines that the husband knows all. The men and women leave while the two adversaries after Sicilian custom embrace each other, Alfio biting Turridu in the ear, which indicates mortal challenge. Turridu, deeply repenting his folly, as well as his falsehood toward poor Santuzza, recommends her to his mother. He hurries into the garden, where Alfio expects him. A few minutes later his death is announced by the peasants, and Santuzza falls back in a dead swoon; with which the curtain closes over the tragedy.

LE CID

Lyric Drama in three acts by Peter Cornelius.

THE scene is laid in Burgos in Castile in the year 1064. The first act opens with a large concourse of people, assembled to celebrate the victory of Ruy Diaz over the Moors.

In the midst of their rejoicings a funeral march announces Chimene, Countess of Lozan, whose father has been slain by Diaz. While she wildly invokes the King's help against the hero the latter enters, enthusiastically greeted by the people, who adore in him their deliverer from the sword of the infidels.

He justifies himself before King Fernando, relating with quiet dignity how he killed Count Lozan in open duel to avenge his old father, whose honor the Count had grossly attacked. Nevertheless he is ready to defend himself against anybody who is willing to fight for Donna Chimene, and for this purpose he throws down his glove, which is taken up by Alvar Farnez, his friend and companion in arms, who is madly in love with Chimene. While they are preparing for the duel the Bishop Luyn Calvo, an uncle of Diaz, intervenes, entreating his nephew to desist from further bloodshed and to surrender his sword Tizona into the mediator's hands. After a hard struggle with himself the hero, who secretly loves Chimene, yields, and hands his sword to Calvo, who at once offers it to Chimene, thereby giving the defenseless hero into her hands.

Exultingly she swears to take vengeance on Diaz, who stands motionless, looking down with mournful dignity on the woman whom he loves and who seems to hate him so bitterly.

Permission Aimé Dupont.

SEVEN STARS OF MODERN OPERA

From Photographs in Character

In the midst of this scene the war-cry is heard. The enemy has again broken into the country and has already taken and burned the fortress of Belforad. All crowd around Diaz, beseeching him to save them. While he stands mute and deprived of his invincible sword, Chimene, mastering her own grief at the sight of her country's distress, lays down Tizona at Fernando's feet. Ruy Diaz now receives his sword back from the hands of the King, and brandishing it high above his head he leads the warriors forth to freedom or death.

The second act takes place in Chimene's castle. Her women try to beguile their mistress's sorrow by songs, and when they see her soothed to quiet they retire noiselessly. But hardly does she find herself alone than pain and grief overcome her again. She longs to avenge her father's death on Diaz, and yet deep in her heart there is a feeling of great admiration for him. In vain she wrestles with her feelings, invoking the Almighty's help to do what is right. In this mood Alvar finds her. He once more assures her of his devotion and repeats that he will fight with Diaz as soon as the country is freed from the enemy. He leaves her, and night comes on. In the darkness Diaz steals in, for he cannot resist his heart's desire to see Chimene once more before the battle. In the uncertain rays of the moonlight she at first mistakes him for her father's ghost, but when he pronounces her name she recognizes him, and violently motions him away, but he falls on his knee and pours out his hopeless love. At last his passion overcomes all obstacles; she forgives him, and at his entreaty she calls him by his name, saying: "Ruy Diaz, be victorious!" Full of joy he

blesses her and goes to join his men, who are heard in the distance calling him to lead them against the enemy.

The third act is played once more in Burgos.

Diaz has been victorious. The whole army of captives defiles before the throne, and a rejoicing assemblage of nobles and people does homage to the King. Even the Moorish kings bend the knee voluntarily; they have been unfortunate, but they have been conquered by the greatest hero of the world; they are conquered by "the Cid"! When the King asks them what the name means, they tell him that its signification is "Master"; full of enthusiasm, all around adopt this name for their hero. The Cid will be his title henceforth, immortal as his glorious star!

The people loudly call for Diaz to appear, but are told that immediately after the battle Alvar had sent the hero a challenge. At the same time Alvar enters unhurt, and Chimene, who stands near the King with her women ready to greet the victor, grows white and faint, believing that Diaz has been killed by Alvar. She impetuously interrupts the latter, who begins to relate the events, and unable to control her feelings any longer she pours out her long pent-up love for Diaz, at the same time bewailing the slain hero and swearing faithfulness to his memory unto death. "He lives," cries Alvar, and at this moment the Cid, as we must now call him, appears, stormily hailed by great and small.

Deeply moved he lays down his victorious sword at the feet of his King, who embraces him, pronouncing him Sire of Saldaja, Cardenja, and Belforad. Then he leads him to his lady, who sinks into his arms supreme-

ly happy. The Bishop blesses the noble pair, and all join in his prayer that love may guide them through life and death.

LES CONTES D'HOFFMANN
(Hoffmann's Tales)

Fantastic Opera in three acts by Jacques Offenbach.
Text by Barbier.

THE first scene, a prologue, is laid in Luther's famous wine-cellar in Nuremberg.

The hero of the opera, Hoffmann himself, is there, drinking with a number of gay young students, his friends. He is in a despondent mood, and when urged by his companions to tell them the reason of his depression he declares himself ready to relate the story of his three love adventures, while his friends sit round a bowl of flaming strong punch.

Now the scene changes and the curtain rises on the first act. We find Hoffmann in Spalanzani's house. This man is a famous physiologist, and Hoffmann has entered his house as his pupil in order to make the acquaintance of the professor's beautiful daughter Olympia, whom he has seen at a distance.

This daughter is nothing more than an automaton that has been manufactured by Spalanzani and his friend, the wizard Coppelius. This doll can sing, dance, and speak like a human being. Spalanzani hopes to become rich by means of this clever work of art. As half of Olympia (this is the doll's name) belongs to Coppelius, Spalanzani buys her from him, paying him by a draft on the Jew Elias, though he knows him to be bankrupt. Hoffmann has been persuaded

by Coppelius to purchase a pair of spectacles, through which he looks at Olympia, and taking her for a lovely, living maiden, falls violently in love with her.

Spalanzani now gives a grand entertainment at which he presents his daughter Olympia (the automaton), who surprises everybody by her loveliness and fine singing. Hoffmann is completely bewitched, and as soon as he finds himself alone with her he makes her an ardent declaration of love and is not at all discouraged by her sitting stock-still and only answering from time to time a dry little "ja ja." At last he tries to embrace her, but as soon as he touches her she rises and trips away.

Hoffmann's friend Niklas finds him in the seventh heaven of rapture and vainly tries to tell him the reason of the beauty's stiffness and heartlessness.

When the dancing begins Hoffmann engages Olympia, and they dance on, always faster and faster, until Hoffmann sinks down in a swoon, his spectacles being broken by the fall. Olympia spins on alone as fast as ever and presently dances out of the room, Cochenille vainly trying to stop her. Coppelius now enters in a fury, having found out that Spalanzani's draft on Elias is worthless. He rushes to the room into which Olympia has vanished, and when Hoffmann revives he hears a frightful sound of breaking and smashing, and Spalanzani bursts in with the news that Coppelius has broken his valuable automaton. Thus Hoffmann learns that he has been in love with a senseless doll. The guests, who now enter, shout with laughter at his confusion, while Spalanzani and Coppelius load each other with abuse.

The second act takes place in Giulietta's palace in

Venice. Everything breathes joy and love. Both Niklas and Hoffmann are courting the beautiful lady. Niklas warns his friend against her, but Hoffmann only laughs at the idea that he is likely to love a courtezan. The latter is entirely in the hand of the wizard Dapertutto, who acts toward Hoffmann as an evil spirit under three different names in each of his three love affairs. Giulietta has already stolen for him the shadow of her former lover Schlemihl; now Dapertutto wounds her vanity by telling her that Hoffmann has spoken disdainfully of her, and makes her promise to win the young man's love and by that means to make him give her his reflection from a looking-glass.

She succeeds easily, and there ensues a charming love-duet during which they are surprised by the jealous Schlemihl. Giulietta tells Hoffmann that her former lover has the key of her apartments in his pocket, she then departs leaving the two lovers and Dapertutto alone. When Hoffmann peremptorily demands the key from Schlemihl the latter refuses to give it up. The result is a duel, for which Dapertutto offers Hoffmann his sword.

After a few passes Schlemihl is killed and Dapertutto disappears. A few moments afterward Giulietta's gondola passes before the balcony and Hoffmann sees her leaning on Dapertutto's arm singing a mocking farewell to the poor deserted lover.

The third act takes place in Rath Krespel's house. His daughter Antonia has inherited her mother's gift of a beautiful voice, but also her tendency to consumption. The greatest joy of her life is singing, which, however, her father has forbidden, knowing this exertion to be fatal to his darling.

She is engaged to be married to Hoffmann, but Krespel is averse to the marriage, seeing in it another danger for his daughter's health, as Hoffmann is musical and encourages Antonia to sing. Krespel has forbidden his servant Franz to let anybody see Antonia while he goes out of the house, but Franz, who is very deaf, misunderstands his master's orders and joyously welcomes his mistress's suitor. A delicate love-scene follows, during which Antonia shows her lover that her voice is as fine as ever. When they hear Krespel returning, Antonia retires to her own room, but Hoffmann hides himself in an alcove, determined to learn why Antonia is so closely hidden from the world.

Immediately after the father's return Doctor Mirakel enters. Krespel is mortally afraid of this mysterious man, as he believes him to have killed his wife with drugs, and that now he aims at his daughter's life.

This Mirakel is a demon who acts as in the two former instances as Hoffmann's evil genius. From the conversation of the two men Hoffmann learns the secret of his bride's dangerous inheritance, and when Mirakel has at last been driven out of the room and Krespel has left it too, the lovers both come back again. Hoffmann by earnest entreaty succeeds in gaining Antonia's promise never to sing any more. But when he has left, Mirakel returns and by invoking the spirit of her mother he goads her on to break her promise. She begins to sing and he urges her on, until she sinks back exhausted. It is thus that her father and her lover find her, and after a few sweet words of farewell she dies in their arms.

The epilogue takes us back to Luther's cellar, where Hoffmann's companions are still sitting over their

punch, the steam of which forms clouds over their heads, while they thank their poor, heart-broken friend for his three stories with ringing cheers.

COSI FAN TUTTE

Comic Opera in two acts by Wolfgang Amadeus Mozart. Text by Da Ponte, newly arranged by Schneider and Devrient.

DON FERNANDO and Don Alvar are betrothed to two Andalusian ladies, Rosaura and Isabella. They loudly praise their ladies' fidelity, when an old bachelor, named Onofrio, pretends that their sweethearts are not better than other women and accessible to temptation. The lovers agree to make the trial and promise to do everything which Onofrio dictates. Thereupon they announce to the ladies that they are ordered to Havana with their regiment, and after a tender leave-taking, they depart to appear again in another guise, as officers of a strange regiment. Onofrio has won the ladies' maid, Dolores, to aid in the furtherance of his schemes, and the officers enter, beginning at once to make love to Isabella and Rosaura, but each, as was before agreed, to the other's affianced.

Of course the ladies reject them, and the lovers begin to triumph, when Onofrio prompts them to try another temptation. The strangers, mad with love, pretend to drink poison in the young ladies' presence. Of course these tender-hearted maidens are much aggrieved; they call Dolores, who bids her mistresses hold the patients in their arms; then coming disguised as a physician, she gives them an antidote. By this clumsy subterfuge they excite the ladies' pity and are nearly successful in their foolish endeavors, when

Dolores, pitying the cruelly tested women, reveals the whole plot to them.

Isabella and Rosaura now resolve to enter into the play. They accept the disguised suitors, and even consent to a marriage. Dolores appears in the shape of a notary, without being recognized by the men. The marriage contract is signed, and the lovers disappear to return in their true characters, full of righteous contempt. Isabella and Rosaura make believe to be conscience-stricken, and for a long while torment and deceive their angry bridegrooms. But at last they grow tired of teasing, present the disguised Dolores, and put their lovers to shame by showing that all was a farce. Of course the gentlemen humbly ask their pardon, and old Onofrio is obliged to own himself beaten.

CZAR UND ZIMMERMANN
(Czar and Carpenter)

Comic Opera in three acts by Gustav Albert Lortzing.

PETER THE GREAT of Russia has taken service on the wharfs of Saardam as simple ship-carpenter under the assumed name of Peter Michaelov. Among his companions is another Peter, named Ivanov, a Russian renegade, who has fallen in love with Marie, the niece of the burgomaster Van Bett.

The two Peters being countrymen and fearing discovery, have become friendly, but Ivanov, instinctively feeling his friend's superiority, is jealous of him, and Marie, a little coquette, nourishes his passion.

Meanwhile the ambassadors of France and England, each of whom wishes for a special connection with

the Czar of Russia, have discovered where he must be, and both bribe the conceited simpleton Van Bett, who tries to find out the real Peter.

He assembles the people, but there are many Peters among them, though only two strangers. He asks them whence they come, then takes aside Peter Ivanov, cross-questioning him in vain as to what he wishes to know.

At last, being aware of Peter's love for Marie, he gives him some hope of gaining her hand, and obtains in exchange a promise from the young man to confess his secret in presence of the foreign nobleman. The cunning French ambassador, the Marquis de Châteauneuf, has easily found out the Czar and gained his purpose, while the phlegmatic English lord, falsely directed by the burgomaster, is still in transaction with Ivanov. All this takes place during a rural festivity, where the Marquis, notwithstanding the claims upon his attention, finds time to court pretty Marie, exciting Ivanov's hate and jealousy.

Ivanov with difficulty plays the rôle of Czar, which personage he is supposed to be both by Lord Syndham and Van Bett. He well knows that he deserves punishment if he is found out on either side. The burgomaster, getting more and more confused, and fearing himself surrounded by spies and cheats, examines one of the strangers after the other, and is of course confounded to hear their highflown names; at last he seizes the two Peters, but is deterred from his purpose by the two ambassadors. They are now joined by a third, the Russian General Lefort, who comes to call back his sovereign to his own country. In the third act Van Bett has prepared a solemn demonstration of

fealty for the supposed Czar whom he still mistakes for the real one, while the real Czar has found means to go on board of his ship with the Marquis and Lefort.

Before taking farewell Czar Peter promises a passport to Ivanov, who is very dubious as to what will become of him. Meanwhile Van Bett approaches the Czar with his procession to do homage, but during his long and confused speech cannon-shots are heard and an usher announces that Peter Michaelov is about to sail away with a large crew. The background opens and shows the port with the Czar's ship. Everybody shouts "Long live the Czar!" and Ivanov, opening the paper which his high-born friend left to him, reads that the Czar grants him pardon for his desertion and bestows upon him a considerable sum of money.

LA DAME BLANCHE

Comic Opera in three acts by François Adrien Boieldieu. Text by Scribe.

THE scene is laid in Scotland, the plot being taken from two of Sir Walter Scott's novels, "The Monastery" and "Guy Mannering."

George Brown, the hero of the opera, a young lieutenant in the English service, visits Scotland. He is hospitably received by a tenant of the late Count Avenel, who has been dead for some years. When he arrives the baptism of the tenant's youngest child is just being celebrated, and seeing that they lack a godfather, he good-naturedly consents to take the vacant place.

Seeing the old castle of the Avenels, he asks for its history, and the young wife Jenny tells him that ac-

cording to the traditions of the place it is haunted by a ghost, as is the case in almost every old castle. This apparition is called the White Lady, but unlike other ghosts she is good, protecting her sex against fickle men. All the people around believe firmly in her and pretend to have seen her themselves. In the castle is a statue which bears the name of this benevolent genius, and in it the old lord has hidden treasures. His steward Gaveston, a rogue, who has taken away the only son of the Count in the child's earliest days, brings the castle with all its acres to public sale, hoping to gain it for himself.

He has a charming ward, named Anna. It is she who sometimes plays the part of the White Lady. She has summoned the young tenant Dickson, who is sincerely devoted to her, into the castle, and the young man, though full of fear, yet dares not disobey the ghostly commands. George Brown, thirsting for a good adventure, and disbelieving in the ghost story, declares that he will go in Dickson's place.

In the second act George, who has found entrance into the castle, calls for the White Lady, who appears in the shape of Anna. She believes that Dickson is before her and she reveals her secret to him, imploring his help against her false guardian Gaveston, who means to rob the true and only heir of his property. She knows that the missing son of the Avenels is living, and she has given a promise to the dying Countess to defend his rights against the rapacious Gaveston. George gives his hand to the pretended ghost in token of fidelity, and the warm and soft hand which clasps his awakes tender feelings in him. On the following morning Dickson and his wife, Jenny, are full of curi-

osity about George's visit, but he does not breathe a word of his secret.

The sale of the castle, as previously announced, is to begin, and Dickson has been empowered beforehand by all the neighboring farmers to bid the highest price, in order not to let it fall into the hands of the hateful Gaveston. They bid higher and higher, but at length Dickson stops, unable to go further. Gaveston feels assured of his triumph, when George Brown, recalling his vow to the White Lady, advances boldly, bidding one thousand pounds more. Anna is beside him, in the shape of the specter, and George obediently bids on, till the castle is his for the price of £300,000. Gaveston, in a perfect fury, swears to avenge himself on the adventurer, who is to pay the sum in the afternoon. Should he prove unable to do so, he shall be put into prison. George, who firmly believes in the help of his genius, is quietly confident, and meanwhile makes an inspection of the castle. Wandering through the vast rooms, dim recollections arise in him, and hearing the minstrel's song of the Avenels, he all at once remembers and finishes the romance which he heard in his childhood.

The afternoon comes and with it MacIrton, the justice of peace. He wants the money, and George begs to await the White Lady, who promised her help. Anna appears, bringing the treasure of the Avenels hidden in the statue, and with it some documents which prove the just claims of Edwin, Count Avenel. This long-lost Count she recognizes in George Brown, whose identity with the playmate of her youth she had found out the night before. Gaveston approaches full of wrath to tear aside the ghost's white veil, and see his own ward, Anna.

The happy owner of castle and country holds firm to the promise which he gave the White Lady, and offers hand and heart to the faithful Anna, who has loved him from her childhood.

LA DAMNATION DE FAUST
(The Damnation of Faust)

Opera in four parts by Hector Berlioz.

IN the first part Faust, the learned philosopher, wanders in the fields, near a German village, at sunrise, meditating upon nature. He observes a crowd of peasants who dance and sing, jesting rudely. The Hungarian troops approach to martial music. Great excitement prevails among the peasants. Faust alone remains cold and unmoved.

The second part opens with Faust in his study, deploring his unhappy lot. Neither in nature, nor in books, nor in old memories has he found solace. He decides to take poison; but as he raises the cup to drink, the strains of an Easter hymn turn his thoughts toward good. Even then the fiend Mephisto is at his elbow, tempting him with promises of earthly joys. He succumbs and goes forth with the fiend in search of pleasure. They enter a wine-cellar in which a number of boon companions are carousing. Mephisto joins them, but Faust is disgusted by their uproarious ribaldry. Led by Mephisto to a garden on the banks of the Elbe, he falls asleep amid the music of a chorus of sylphs, and dreams of Marguerite, a fair unknown peasant girl. As the sylphs dance about him he awakens, still thinking of Marguerite and desiring to find her. A troop of soldiers march by, returning from war and

eager for pleasure. They are joined by a band of students, who proclaim in song the joys of wine and love.

Part third begins with distant drums and trumpets sounding the retreat. Faust impatiently awaits Marguerite in her dwelling. Mephisto warns him of her coming, and he conceals himself in her room. Marguerite enters, musing upon a strange dream of an unknown lover. She braids her hair, singing dreamily of the faithful King of Thule. Mephisto invokes the powers of evil and begins a mocking serenade, while in the garden without the will-o'-the-wisps dance. Faust appears before Marguerite, who is startled, but in an ardent love-scene they declare their mutual passion, and Marguerite at last is persuaded to give herself to her lover. The entrance of Mephisto, to tell them that the villagers are coming to warn Marguerite's mother of her danger, terrifies the bewildered girl. She and Faust part reluctantly, while Mephisto exults over the enslavement of his victim. The villagers approach muttering threats, as Mephisto forces Faust to depart.

In part fourth Marguerite, heavy-hearted, sits alone, thinking of her lover, who comes not. Soldiers march by singing of the glories of war. Faust, alone in his study, has found solace in nature, but Mephisto disturbs him with the news that Marguerite is in prison, condemned to death for the murder of her mother, Marthe, to whom the fiend had given too powerful a sleeping potion. Faust signs a paper which he believes will free Marguerite, but which really gives over his own soul to perdition. Faust and the fiend then set forth on a wild ride through the darkness. As they gallop along they hear women and children praying.

Strange shapes close around them presaging death. The horses tremble and snort with fear. Faust imagines that it rains blood. Everywhere he sees horrible visions, and at last he is hurled into the abyss to which the fiend has craftily led him, and is forever lost. The Prince of Darkness appears attended by infernal spirits, who exult over his downfall.

With a change of scene a celestial chorus is heard, and the spirit of Marguerite, saved by faith and repentance, is received into heaven. With her apotheosis the drama ends. This opera is noteworthy as being among those in which Berlioz introduced some of his most astonishing technical effects.

DINORAH

Comic Opera in three acts by Giacomo Meyerbeer. Text by Barbier and Carré.

DINORAH, the heroine, is a poor peasant girl and the betrothed of a goatherd named Hoël. They are about to be married in the church at Auray, when a terrible thunderstorm suddenly interrupts the ceremony.

The cottage of Dinorah's father is destroyed, and Hoël gives up all his property to enable him to rebuild his house. Hoël is told by a sorcerer that he could gain great wealth if he would only consent to hide himself for a year in the forest. He follows this advice, and Dinorah, who thinks she is forsaken by her lover, loses her reason. After the year has expired, Hoël is informed that a vast treasure is buried in a certain spot. His joy at this news turns into dismay when he hears that the first person who moves the stone

placed over the treasure will die within a year. He therefore induces Corentin, an avaricious fellow, to do this in his stead by promising him a share of the booty. When Corentin is on the point of removing the stone, a voice is heard, which reveals to him the legend of the treasure, and the fatal conditions imposed upon the finder.

Corentin, though enraged at the cunning trick Hoël has played on him, still cannot forego all hope of gaining the treasure. He discovers that the singer whose voice had warned him is no other than the mad girl Dinorah, and he resolves to make use of her, as formerly Hoël had made use of him, by persuading her to move the fatal stone. This she is about to do when the bell on her favorite goat diverts her attention, and causes her to fly this accursed place. In her flight, she is in danger of being carried away by an inundation, but is saved from drowning by Hoël. The sound of his beloved voice acts like a talisman, she recovers her reason, and there is now no drawback to their marriage. The union of the lovers closes the opera.

LE DOMINO NOIR
(The Black Domino)

Comic Opera in three acts by Daniel F. E. Auber.
Text by Scribe.

THE scene is laid in Madrid in the last century. The Queen of Spain gives a masked ball, at which our heroine, Angela, is present, accompanied by her companion, Brigitta. There she is seen by Horatio di Massarena, a young nobleman, who met her a year before at one of these balls and fell in love with her, without knowing her.

This time he detains her, but is again unable to discover her real name, and confessing his love for her he receives the answer that she can be no more than a friend to him. Massarena detains her so long that the clock strikes the midnight hour as Angela prepares to seek her companion. Massarena confesses to having removed Brigitta under some pretext, and Angela in despair cries out that she is lost. She is in reality a member of a convent, and destined to be lady abbess, though she has not yet taken the vows. She is very highly connected, and has secretly helped Massarena to advance in his career as a diplomatist. Great is her anxiety to return to her convent after midnight, but she declines all escort, and walking alone through the streets, she comes by chance into the house of Count Juliano, a gentleman of somewhat uncertain character, and Massarena's friend. Juliano is just giving a supper to his gay friends, and Angela bribes his housekeeper, Claudia, to keep her for the night. She appears before the guests disguised as an Aragonese waiting-maid, and charms them all, and particularly Massarena, with her grace and coquetry. But as the young gentlemen begin to be insolent, she disappears, feeling herself in danger of being recognized. Massarena, discovering in her the charming black domino, is very unhappy to see her in such company. Meanwhile Angela succeeds in getting the keys of the convent from Gil Perez, the porter, who had also left his post, seduced by his love of gormandizing, and had come to pay court to Claudia. Angela troubles his conscience, frightens him with her black mask, and flees. When she has gone the housekeeper confesses that her pretended Aragonese was a stranger, by all appearance

a noble lady, who sought refuge in Juliano's house.

In the third act Angela reaches the convent, but not without more adventures. Thanks to Brigitta's cleverness, her absence has not been discovered. At length the day has come when she is to be made lady abbess, and she is arrayed in the attire suited to her future high office, when Massarena is announced to her. He comes to ask to be relieved from a marriage with Ursula, Lord Elfort's daughter, who is destined for him, and who is also an inmate of the convent, but whom he cannot love. Notwithstanding her disguise he recognizes his beloved domino, who, happily for both, is released by the Queen from her high mission and permitted to choose a husband. Of course it is no other than the happy Massarena; while Ursula is consoled by being made lady abbess, a position which well suits her ambitious temper.

DON GIOVANNI

Opera in two acts by Wolfgang Amadeus Mozart. Text by Da Ponte.

THE hero, spoiled by fortune, and blasé, is ever growing more reckless. He even dares to attack the virtue of Donna Anna, one of the first ladies of a city in Spain, of which her father, an old Spanish grandee, as noble and as strict in virtue as Don Giovanni is satiated and frivolous, is governor. The old father, coming forward to help his beloved daughter, with drawn dagger attacks Don Giovanni, who, compelled to defend himself, has the misfortune to stab his assailant.

Donna Anna, a lady not only noble and virtuous,

but proud and high-spirited, vows to avenge her father's death. Though betrothed to a nobleman named Octavio, she will never know any peace until her father, of whose death she feels herself the innocent cause, is avenged. Her only hope is death, and in that she offers the liveliest contrast to her betrothed, who shows himself a gentleman of good temper and qualities, but of a mind too weak for his lady's high-flown courage and truly tragic character. Though Octavio wants to avenge Donna Anna's father, he would do it only to please her. His one aim is marriage with her. Her passionate feelings he does not understand.

Don Giovanni, pursued not only by Donna Anna, but also by his own neglected bride, Donna Elvira, tries to forget himself in debauches and extravagances. His servant Leporello, in every manner the real counterpart of his master, is his aider and abettor. A more witty, a more amusing figure does not exist. His fine sarcasm brings Don Giovanni's character into bold relief; they complement and explain each other.

But Don Giovanni, passing from one extravagance to another, sinks deeper; everything he tries begins to fail him, and his doom approaches. He begins to amuse himself with Zerlina, the young bride of a peasant named Masetto, but each time, when he seems all but successful with the little coquette, his enemies, who have united against him, interfere and present a new foe in the person of the bridegroom, the plump and rustic Masetto. At last Don Giovanni is obliged to take refuge from the hatred of his pursuers. His flight brings him to the grave of the dead governor, in whose memory a life-size statue has been erected in his own park. Excited to the highest pitch and almost

beside himself, Don Giovanni even mocks the dead; he invites him to a supper. The statue moves its head in acceptance of the dreadful invitation of the murderer.

Toward evening Donna Elvira comes to see him, willing to pardon everything if only her lover will repent. She fears for him and for his fate. She does not ask for his love, only for the repentance of his follies; but all is in vain. The half-drunken Don Giovanni laughs at her, and so she leaves him alone. Then the ghostly guest, the statue of the governor, enters. He too tries to move his host's conscience. He fain would save him in the last hour. Don Giovanni remains deaf to those warnings of a better self, and so he incurs his doom. The statue vanishes, the earth opens, and the demons of hell devour Don Giovanni and his splendid palace.

DON PASQUALE

Comic Opera in three acts by Gaetano Donizetti.
Text after "Ser Marcantonio" by Cammerano.

THE wealthy old bachelor Don Pasquale desires to marry his only nephew to a rich and noble lady; but finding a hindrance in Ernesto's love for another, he decides to punish his headstrong nephew by entering himself into marriage and thus disinheriting Ernesto.

His physician Malatesta, Ernesto's friend, pretends to have discovered a suitable partner for him in the person of his (Malatesta's) sister, an "ingénue," educated in a convent and utterly ignorant of the ways of the world.

Don Pasquale maliciously communicates his intentions to the young widow Norina, telling her to dis-

trust Malatesta. The latter, however, has been beforehand with him, and easily persuades Norina to play the part of his (Malatesta's) sister, and to endeavor, by the beauty of her person and the modesty of her demeanor, to gain the old man's affections. Should she succeed in doing so, Don Pasquale and Norina are to go through a mock form of marriage—a notary, in the person of a cousin, named Carlo, has already been gained for the purpose—after which Norina, by her obstinacy, extravagance, capriciousness, and coquetry, is to make the old man repent of his infatuation and ready to comply with their wishes.

Urged on by her love for Ernesto, Norina consents to play the part assigned to her, and the charming simplicity of her manners, her modesty and loveliness so captivate the old man that he falls into the trap and makes her an offer of his hand. The marriage takes place, and one witness failing to appear, Ernesto, who happens to be near, and who is aware of the plot, is requested to take his place. Besides appointing Norina heiress of half his wealth, Don Pasquale at once makes her absolute mistress of his fortune. Having succeeded in attaining her aim, Norina throws aside her mask, and by her self-will, prodigality, and waywardness drives her would-be husband to despair. She squanders his money, visits the theater on the very day of their marriage, ignoring the presence of her husband in such a manner that he wishes himself in his grave, or rid of the termagant, who has destroyed the peace of his life. The climax is reached on his discovery among the accounts, all giving proof of his wife's reckless extravagance, a billet-doux pleading for a clandestine meeting in his own garden. Malatesta is summoned

and cannot help feeling remorse on beholding the wan and haggard appearance of his friend. He recommends prudence, advises Don Pasquale to assist, himself unseen, at the proposed interview, and then to drive the guilty wife from the house. The jealous husband, though frankly confessing the folly he had committed in taking so young a wife, at first refuses to listen to Malatesta's counsel, and determines to surprise the lovers and have them brought before the judge. Finally, however, he suffers himself to be dissuaded and leaves the matter in Malatesta's hands.

In the last scene the lovers meet, but Ernesto escapes on his uncle's approach, who is sorely disappointed at having to listen to the bitter reproaches of his supposed wife, instead of being able to turn her out of doors.

Meanwhile Malatesta arrives, summons Ernesto, and in his uncle's name gives his (Don Pasquale's) consent to Ernesto's marriage with Norina, promising her a splendid dowry.

Don Pasquale's wife, true to the part she has undertaken to play, of course opposes this arrangement; and Don Pasquale, too happy to be able to thwart his wife, hastens to give his consent, telling Ernesto to bring his bride. His dismay on discovering that his own wife, whom he has only known under the name of Sophronia, and his nephew's bride are one and the same person, may be easily imagined. His rage and disappointment are, however, somewhat diminished by the reflection that he will no longer have to suffer from the whims of the young wife who had inveigled him into the ill-assorted marriage, and he at length consents, giving the happy couple his blessing.

Considered as representative of the modern Italian

opera, this work, one of Donizetti's latest compositions, properly takes a high rank among those of its class. It affords excellent opportunities for vocal artists, and its bright music and witty text render it particularly enjoyable when well performed.

LES DRAGONS DE VILLARS
(The Hermit's Bell)

Comic Opera in three acts by Louis Aimé Maillart.
Text after the French by Ernst.

THE scene is laid in a French mountain village near the frontier of Savoy toward the close of the war in the Cévennes in 1704.

In the first act peasant women in the service of Thibaut, a rich country squire, are collecting fruit. Georgette, Thibaut's young wife, controls their work. In compliance with a general request she treats them to a favorite provençal song, in which a young girl, forgetting her first vows, made to a young soldier, gives her hand to another suitor. She is interrupted by the sound of trumpets. Thibaut, hurrying up in great distress, asks the women to hide themselves at once, because soldiers are marching into the village. He conceals his own wife in the pigeon-house. A detachment of dragoons arrive, and Belamy, their corporal, asks for food and wine at Thibaut's house. He learns that there is nothing to be had and in particular that all the women have fled, fearing the unprincipled soldiers of King Louis XIV, sent to persecute the poor Huguenots or Camisards, who are hiding in the mountains—further that the "Dragons de Villars" are said to be an especially wild and dissolute set.

Belamy is greatly disgusted, and after having had his

dinner and a sleep in Thibaut's own bed, decides to march on. The squire gladly offers to accompany the soldiers to St. Gratien's grotto near the hermitage, where they have orders to search for the Huguenot refugees.

While Belamy is sleeping, Thibaut calls his servant Silvain and scolds him because, though best of servants, he has now repeatedly been absent overlong on his errands; finally he orders him to saddle the mules.

Stammering, Silvain owns that they have gone astray in the mountains, but that he is sure of their being found in due time. While Thibaut expresses his fear that they may be stolen by the fugitives, Rose Friquet, an orphan girl, brings the mules, riding on the back of one of them. Thibaut loads her with reproaches, but Silvain thanks her warmly, and though she mockingly repudiates his thanks, he discovers that she has taken the mules in order not to let the provost into Silvain's secret. The fact is that Silvain carries food every day to the refugees, and Rose Friquet, the poor goat-keeper, who is despised and supposed to be wicked and malicious, protects him in her poor way, because he once intercepted a stone which was meant for her head.

While the soldiers are dining, Belamy, who has found Georgette's bonnet, demands an explanation.

Thibaut, confused, finds a pretext for going out, but Rose betrays to Belamy first the wine-cellar and then Georgette's hiding-place. The young wife cries for help and Rose runs in to bring Thibaut. Belamy is delighted with the pretty Georgette, but she tells him rather anxiously that all the wives of the village must needs remain entirely true to their husbands, for the

hermit of St. Gratien, though dead for two hundred years, is keeping rigid watch, and betrays every case of infidelity by ringing a little bell, which is heard far and wide.

Belamy is somewhat desirous to try the experiment with Georgette, and asks her to accompany him to the hermitage instead of her husband.

After having found the other women in the village, the soldiers, to Thibaut's great vexation, decide to stay and amuse themselves. Silvain rejoices, and after a secret sign from Rose resolves to warn the refugees in the evening.

In the second act Rose and Silvain meet near St. Gratien. Rose, after telling him that all the paths are occupied by sentries, promises to show him a way for the refugees which she and her goat alone know. Silvain, thanking her warmly, endeavors to induce her to care more for her outward appearance, praising her pretty features. Rose is delighted to hear for the first time that she is pretty, and the duet ensuing is one of the most charming things in the opera. Silvain promises to be her friend henceforth, and then leaves in order to seek the Camisards. After this Thibaut appears seeking his wife, whom he has seen going away with Belamy. Finding Rose he imagines he has mistaken her for his wife, but she laughingly corrects him, and he proceeds to search for Georgette. Belamy now comes and courts Thibaut's wife. But Rose, seeing them, resolves to free the path for the others. No sooner has Belamy tried to snatch a kiss from his companion than Rose draws the rope of the hermit's bell, and she repeats the proceeding until Georgette takes flight, while Thibaut rushes up at the sound of the bell.

Belamy reassures him, intimating that the bell may have rung for Rose (though it never rings for girls), and accompanies him to the village. But he soon returns to look for the supposed hermit who has played him this trick and finds Rose instead, who does not perceive him. To his great surprise, Silvain comes up with the whole troop of refugees, leading the aged clergyman, who had been a father to him in his childhood. Silvain presents Rose to them as their deliverer and vows to make her his wife. Rose leads them to the secret path, while Silvain returns to the village, leaving Belamy triumphant at his discovery.

In the third act we find the people on the following morning speaking of nothing but Silvain's wedding with Rose and of the hermit's bell. Nobody knows who has been the culprit, but Thibaut slyly calculates that the hermit has rung beforehand when Rose the bride kissed the dragoon. Having learned that the soldiers had been commanded to saddle their horses in the midst of the dancing the night before, and that Belamy, sure of his prey, has come back, he believes that Rose has betrayed the poor Camisards in order to win the price set on their heads, and this opinion he now communicates to Silvain.

To keep Belamy away from Georgette, the sly squire has conducted him to the wine-cellar, and the officer, now half-drunk, admits having had a rendezvous with Rose. When Thibaut has retired, Belamy again kisses Georgette, and lo, the bell does not ring this time!

Meanwhile Rose comes down the hill, neatly clad and glowing with joy and pride, and Georgette, disregarding Thibaut's reproofs, offers her the wedding garland. The whole village is assembled to see the wedding, but

Silvain appears with dark brow, and when Rose radiantly greets him he pushes her back fiercely, believing that she betrayed the refugees, who are, as he has heard, caught. Rose is too proud to defend herself, but when Georgette tries to console her she silently draws from her bosom a paper containing the information that the refugees have safely crossed the frontier. Great is Silvain's shame and heartfelt his repentance. Suddenly Belamy enters, beside himself with rage, for his prey has escaped and he has lost his patent as lieutenant, together with the remuneration of two hundred pistoles, and he at once orders Silvain to be shot. But Rose bravely defends her lover, threatening to reveal the dragoon's neglect of duty. When, therefore, Belamy's superior appears to hear the important news of which the messenger told him, his corporal is only able to stammer out that nothing in particular has happened; and so, after all, Georgette is saved from discovery and Rose becomes Silvain's happy bride.

ELEKTRA

Opera in one act by Richard Strauss.
Text by Hofmannsthal.

LIKE nearly all the works of this composer in larger form, "Elektra" gave rise to a merry war among the critics. It was roundly abused and ardently praised, but both friendly and adverse reviews have merely served to extend its fame, and although the first performance only took place in the Royal Dresden Opera House on January 25, 1909, it was billed for production within a year in both Americas, as well as in the principal music centers of Europe.

Æschylus, Sophocles, and Euripides all based tragedies on the story of Elektra, but it may be conceded that while the characters in the old Greek plays are merely puppets in the hands of the Olympian gods, Hofmannsthal preferred to base his book on the primitive passions of humanity.

Klytemnestra, with the aid of her lover Ægisthus, murders her royal husband, Agamemnon. Then, believing that if allowed to grow to manhood, Orestes will in turn slay her to avenge his father's death, she plans the destruction of her own son. A pilgrim steals him away from the palace, however, and removes him to a place of safety. Elektra, one of the daughters of Agamemnon and Klytemnestra, cherishes hope that this brother may survive as an instrument of destruction, but failing this, determines to be the avenger herself. Chrysosthemis, her sister, accepts conditions as they are, and becomes the favorite in the wretched household, where Elektra is the drudge. Tortured by an evil dream, Klytemnestra asks Elektra to interpret it for her. She replies that "the dreams will only cease when the blood of a certain person has been shed," meaning her mother.

Wishing to know Elektra's precise feelings toward her, Klytemnestra causes the girl to be informed that Orestes is dead—killed by a fall from his horse.

Klytemnestra and Ægisthus are convinced from Elektra's attitude under this great grief that she too is dangerous, but before they can destroy her, their plot is revealed by Chrysosthemis. Thus Elektra, already bent on murder, must either slay or be slain.

Orestes, now grown into manhood, returns to carry out the vengeance which has been the one object of

his life. Elektra does not know him, but when he has convinced her, by means of a ring, that he is indeed her brother, she is overjoyed. She digs up the hatchet with which their father was slain, gives it to Orestes, and almost forces him into the castle where the guilty mother and her paramour are asleep. The death of Klytemnestra is announced a moment later by a frightful shriek. Then Ægisthus runs forth, closely followed by Orestes, who strikes him down. Elektra, drunk with blood, dances in mad exultation until she falls dead.

DIE ENTFÜHRUNG AUS DEM SERAIL
(The Abduction from the Seraglio)

Opera in three acts by Wolfgang Amadeus Mozart. Text after Bretzner by Stephanie.

CONSTANZE, the betrothed bride of Belmonte, with her maid Blondchen and Pedrillo, Belmonte's servant, is captured by pirates. All three are sold as slaves to Selim Pasha, who keeps the ladies in his harem, taking Constanze for himself, and giving Blondchen to his overseer Osmin. Pedrillo has found means to inform his master of their misfortune, and Belmonte comes seeking entrance to the Pasha's villa, in the guise of an artist. Osmin, who is much in love with Blondchen, though she treats him haughtily, distrusts the artist and tries to interfere. But Pedrillo, who is gardener in the Pasha's service, frustrates Osmin's purpose and Belmonte is engaged. The worthy Pasha is quite infatuated with Constanze and tries hard to gain her affections. But Constanze has sworn to be faithful till death to Belmonte, and great is her rap-

ture when Blondchen brings the news that her lover is near.

With the help of Pedrillo, who manages to intoxicate Osmin, they try to escape, but Osmin overtakes them and brings them back to the Pasha, who at once orders that they be brought before him. Constanze advancing with noble courage, explains that the pretended artist is her lover, and that she will rather die with him than leave him. Selim Pasha, overwhelmed by this discovery, retires to think about what he shall do, and his prisoners prepare for death, Belmonte and Constanze with renewed tender protestations of love, Pedrillo and Blondchen without either fear or trembling.

Great is their happiness and Osmin's wrath when the noble Pasha, touched by their constancy, sets them free, and asks for their friendship, bidding them remember him kindly after their return into their own country.

ERNANI

Opera in four acts by Giuseppe Verdi.
Text adapted from Victor Hugo's "Hernani" by Piave.

ERNANI, an Italian rebel of obscure parentage, is the accepted lover of Donna Elvira, the high-born niece of Don Ruy Gomez de Silva, grandee of Spain.

Donna Elvira is also coveted by Don Carlos, King of Spain, and by her old uncle Silva, who is about to wed her, much against her will.

Ernani comes to Silva's castle in the garb of a pilgrim and finds the King in Donna Elvira's room trying to lure her away. Here they are surprised by Silva, who, failing to recognize his sovereign, chal-

lenges both men to mortal combat. When he recognizes the King in one of his foes he is in despair and humbly craves his pardon, which is granted to him. At the same time Don Carlos sends Ernani away on a distant errand, hoping to rid himself of him once for all; but Donna Elvira vows to kill herself rather than belong either to the King or to her uncle, and promises unwavering constancy to her lover Ernani.

Nevertheless, the second act shows Elvira on the eve of her wedding with her uncle Silva.

Ernani, once more proclaimed an outlaw, seeks refuge in Silva's castle, again disguised as a pilgrim. But when Ernani hears of Donna Elvira's approaching marriage with Silva, he reveals his identity and offers his head to the old man, telling him that his life is forfeited and that a reward is offered for his capture. Silva is too generous to betray his rival; he orders the gates of the castle to be barred at once. While this is being done Ernani violently reproaches Elvira for having played him false. She answers that she has been led to believe him dead. Dissolved in tears, they embrace tenderly. Thus they are surprised by Silva, who, though for the time being bound by the laws of hospitality, swears to destroy Ernani wherever he may find him.

For the moment, however, he conceals his foe so well that Don Carlos's followers cannot find him. Though the King threatens to take the old man's life, the nobleman remains true to his word, and even makes the greatest sacrifice by delivering Elvira as a hostage into the King's hands.

Left alone, he opens Ernani's hiding-place and challenges him to fight, but when the latter proves to him

that Don Carlos is his rival and wants to seduce Elvira, Silva's wrath turns against the King.

He accepts Ernani's offer to help him in frustrating the King's designs, but at the same time he reminds him that his life is forfeited. Ernani declares himself satisfied and gives Silva a bugle, the sound of which is to proclaim that the hour of reckoning between the two foes has come.

The third act takes place at Aix-la-Chapelle.

The King has heard of the conspiracy against his life. While the conspirators assemble in the imperial vaults he is concealed behind the monument of Charlemagne, and frustrates their designs by advancing from his hiding-place and proclaiming himself emperor.

At the same moment the people rush in and do homage to Charles V. Ernani surrenders to his foes, but Elvira implores the Emperor's pardon, which is granted; and Charles crowns his gracious act by uniting the lovers and creating Ernani Duke of Segorbia.

Both Elvira and Ernani go to Seville to celebrate their nuptials. But in the midst of their bliss Ernani hears the sound of his bugle, and Silva appears and claims his rival's life. In vain the lovers implore his mercy; Silva is inexorable, and relentlessly gives Ernani the choice between a poisoned draught and a dagger. Seizing the latter, Ernani stabs himself, while Donna Elvira sinks senseless beside his corpse, leaving the aged Silva to enjoy his revenge alone. So ends this very dramatic work of Verdi's, which has been more appreciated lately than when first produced.

ESMERALDA

Opera in four acts by Ambroise Thomas.

THE first act takes place in the Court of Miracles in Paris, where the beggars are assembled and discuss the edict condemning the poet Gringoire to death unless some girl will accept him as her husband. Only Esmeralda, a gypsy, is willing to rescue Gringoire at such a sacrifice. When she has saved the poet, however, guards seize her, at the instigation of Archdeacon Frollo, who is madly in love with her. Esmeralda escapes.

The second act takes place in the home of Fleur de Lys, a room opening into a garden. Seeing a girl dancing in the court, the ladies demand that she be brought before them, and when she enters they are astonished at her beauty. Fleur de Lys recognizes in Esmeralda the dancing girl who has presumed to become her rival in the affections of Captain Phœbus, and finds her in possession of a scarf which she had herself embroidered and presented to the gallant captain. She then denounces Phœbus for his infidelity, and threatens Esmeralda, who throws herself on the protection of Phœbus and compels the acknowledgment of their love.

In the third act Esmeralda's garret is shown. Gringoire finds that though Esmeralda has saved his life, she intends to be his wife in name only, so he philosophically goes to bed, leaving her *tête-à-tête* with Captain Phœbus. While the lovers are thus occupied, Frollo and Quasimodo enter through a window. Frollo pledges himself not to injure the girl, and thereupon Quasimodo retires, as Frollo hides

behind a curtain. Phœbus and Esmeralda sing an impassioned duet, which is abruptly ended by Frollo. The unfortunate priest is overcome by insane jealousy, and stabs Phœbus, then escapes through the window. The guards arrive, and Esmeralda is arrested for attempting the murder of Phœbus.

In the fourth act Esmeralda, who has been condemned to death, is visited by Frollo. He assures her of his great love, and promises to save her life if she will return his affection. At this juncture Gringoire arrives, followed by Captain Phœbus. Enraged at the sight of Phœbus, Frollo again tries to kill him, but Quasimodo throws himself between them, and receives the fatal blow intended for the captain. Frollo is imprisoned as a murderer, and Phœbus and Esmeralda are united.

EUGEN ONEGIN

Opera in three acts by Peter Ilyitch Tchaikovsky.
Text adapted from Pushkin's tale.

THE first act shows a garden, in which Frau Larina, owner of a country estate, is preserving fruit and listening to the song of her daughters. It has been familiar to her since youth, when she loved a careless officer, but was compelled to marry an unloved husband. She has gradually accustomed herself to her fate, however, and has found happiness in the love of a good man. The peasants bring in the harvest wreath. Larina's daughter Tatjana grows pensive with the music, while her lively sister, Olga, prefers to dance. All are astonished at the pallor of Tatjana, and believe she is affected by the contents of a book

she is reading. Lenski arrives in a wagon, accompanied by his neighbor Onegin. It soon appears that Tatjana loves Onegin, while Lenski is attracted to Olga. The latter soon comes to an agreement, while Onegin remains stiffly polite to Tatjana.

The scene changes to Tatjana's room. She is about to retire, and begs the nurse Filipjewna to tell her stories. While listening she tries to conceal her emotion. At last she confesses to the old nurse that she is in love, and sends her away. Instead of sleeping, she writes letters, but tears them up when written. At last she finishes one and seals it. She remains at the window the rest of the night, and when Filipjewna arrives in the morning, she sends the latter secretly to Onegin.

Again we are taken to the garden. A number of maids gather berries and sing. Tatjana arrives, running in excitement, and throws herself on the sward, followed by Onegin, who has received her letter. He explains to her coldly that he honors the candor of her confession, but cannot fulfill her hopes, as he is a profligate and not suited to the marriage state. A maiden's love is only fantasy, and she must overcome it. Deeply hurt, Tatjana departs.

The second act begins in a room in Larina's house, filled with a merry crowd. Lenski dances with Olga, Onegin with Tatjana. They are compelled to endure the tattling of the older dames. Notwithstanding the protest of Lenski, Onegin asks Olga to dance. Lenski is angry with Olga because she is flirting with Onegin, and becomes so jealous that the girl, to punish him, says that she will dance the quadrille with Onegin. Before it begins, the Frenchman Triquet sings a song

of doubtful character to the praise of Tatjana, which is received with applause. Onegin dances with Olga, a captain with Tatjana, and Lenski stands moodily apart. When Onegin asks him what is wrong, he answers angrily; a quarrel ensues, and the dance is interrupted. Amid general consternation Lenski asks his friend to fight a duel.

Now follows a change of scene to a mill. It is early in the morning. Lenski and his second, Saretzki, are impatiently awaiting their opponents. At last Onegin arrives, accompanied only by his servant, who is to act as second. While he arranges with Saretzki, the erstwhile friends regret that they are now enemies. Lenski falls dead, struck by the bullet of Onegin, and Onegin, overwhelmed with grief, falls upon the body of his friend.

The third act, six years later, discloses a hall in the palace of Prince Gremin, where company is gathered. The hostess is Princess Gremina (Tatjana). Onegin is among her guests. He has found no peace, and is constantly troubled with pangs of conscience. He learns that the Princess is Tatjana, and she is profoundly agitated when she meets him. The Prince tells Onegin that he loves his wife passionately, and introduces him to her. She addresses a few indifferent words to him, and is led away by her husband. Onegin gazes after her. He feels that he loves her, laments his former conduct, and resolves to gain her affection.

The closing scene takes place in the reception-room in the palace of the Prince. Tatjana has received a message from Onegin that he will visit her. She still loves him, but she wishes to retain her peace of mind,

and when he appears she reminds him with deep emotion of the conversation in the garden. She has pardoned him and acknowledges that he had acted rightly, but declares it to be his duty to leave and never return. Notwithstanding his outbreak of passion, she remains firm and leaves him. Completely cast down, he stands silent, and then rushes away in despair.

FALSTAFF

Lyric Comedy in three acts by Giuseppe Verdi.
Text by Boito.

THE first scene is laid in the Garter Inn at Windsor, England. After a quarrel with the French physician Dr. Caius, who has been robbed while drunk by Falstaff's servants Bardolph and Pistol, the servants are ordered off by Falstaff with two love-letters for Mrs. Ford and Mrs. Page. The knaves refusing indignantly to take the parts of go-betweens, Falstaff sends them to the devil and gives the letters to his page Robin.

In the second act the two ladies having shown each other the love-letters, decide to avenge themselves on the old fat fool. Meanwhile Falstaff's servants betray their master's intentions toward Mrs. Ford to her husband, who swears to guard his wife, and to keep a sharp eye on Sir John. Then ensues a love-scene between Fenton and Mrs. Ford's daughter Anne, who is destined by her father to marry the rich Dr. Caius, but who by far prefers her poor suitor Fenton.

After a while the Merry Wives assemble again, in order to entice Falstaff into a trap. Mrs. Quickly brings him an invitation to Mrs. Ford's house in the

absence of the lady's husband, which Sir John accepts triumphantly.

Sir John is visited by Ford, who assumes the name of Brook, and Falstaff is nothing loath to drink the old Cyprus wine which the other has brought with him. Brook also produces a purse filled with sovereigns, and entreats Falstaff to use it in order to get admittance to a certain Mrs. Ford, whose favor Brook vainly sought. Falstaff gleefully reveals the rendezvous which he is to have with the lady, and thereby leaves poor disguised Ford a prey to violent jealousy.

The next scene contains Falstaff's interview with mischievous Alice Ford, which is interrupted by Mrs. Page's announcement of the husband.

Falstaff is packed into a clothes-basket, while husband and neighbors search for him in vain. This scene, in which Falstaff, half suffocated, alternately sighs and begs to be let out, while the women tranquilly sit on the basket and enjoy their trick, is extremely comic. The basket, with Falstaff, soiled clothes and all, is turned over into a canal, while the fat knight hears the women's laughter.

In the third act Mrs. Quickly succeeds once more in enticing the old fool. She orders him to another rendezvous in the park at midnight, and advises him to come in the disguise of Herne the Black Huntsman. The others hear of the joke, and all decide to punish him thoroughly for his fatuity. Ford, who has promised Dr. Caius to unite Anne to him that very night, tells him to wear a monk's garb, and also reveals to him that Anne is to wear a white dress with roses. But his wife, overhearing this, frustrates his designs. She gives a black monk's garb to Fenton, while Anne

chooses the costume of a fairy queen. When Falstaff appears in his disguise he is attacked on all sides by fairies, wasps, flies, and mosquitos, and they torment him until he cries for mercy. Meanwhile Caius, in a gray monk's garb, looks for his bride everywhere until a tall veiled female in flowing white robes (Bardolph) falls into his arms; on the other side Anne appears with Fenton. Both couples are wedded, and only when they unveil is the mistake discovered. With bitter shame the men see how they have all been duped by merry and clever women, but they have to make the best of a bad case, and so Ford grants his benediction to the happy lovers, and embraces his wife, only too glad to find her true and faithful.

FAUST

Opera in five acts by Charles François Gounod.
Text by Barbier and Carré, founded on Goethe's drama.

FAUST, a celebrated old doctor, is consumed by an insatiable thirst for knowledge; but having already lived through a long life devoted to the acquirement of learning and to hard work as a scholar, without having his soul-hunger appreciably relieved, he is dissatisfied, and in his disappointment wishes to be released from this life, which has grown to be a burden to him. At this moment Mephisto, the fiend, appears and persuades him to try life in a new shape. The old and learned doctor has only known it in theory, Mephisto will now show it to him in practice and in all the splendor of youth and freshness. Faust agrees and Mephisto endows him with youth and beauty. In this guise he sees earth anew. It is Easter-time, when all is budding and aglow with freshness and young

life, and on such a bright spring day he first sees Marguerite and at once offers her his arm.

But this lovely maiden, pure and innocent, and well guarded by a jealous brother named Valentin, refuses his company somewhat sharply. Nevertheless she cannot help seeing the grace and good bearing of the fine cavalier, and the simple village maiden is inwardly pleased with his flattery. A bad fate wills it that her brother Valentin, who is a soldier, has to leave on active service, and after giving many good advices and warnings for his beautiful sister's welfare, he goes, and so Mephisto is able to introduce Faust to the unprotected girl by means of a message which he is supposed to have received for Martha, an old aunt of Marguerite's. This old gossip, hearing from Mephisto that her husband has been killed in battle, lends a willing ear to the flatteries of the cunning fiend; and Marguerite is left to Faust, who wins her by his love and easy manners. She is only a simple maiden, knowing nothing of the world's ways and wiles, and she accepts her lover's precious gifts with childish delight.

By and by her brother Valentin returns victorious from the war, but too late! He challenges his sister's seducer; Mephisto, however, directs Faust's sword, and the faithful brother, much against Faust's own will, is slain, cursing his sister with his last breath.

Now Marguerite awakes to the awful reality of her situation and she shrinks from her brother's murderer. Everybody shuns her, and she finds herself alone and forsaken. In despair she seeks refuge in church, but her own conscience is not silenced; it accuses her more loudly than all the pious songs and prayers. Perse-

cuted by evil spirits, forsaken and forlorn, Marguerite's reason gives way and she drowns her new-born child.

Meanwhile Mephisto has done everything to stifle in Faust the pangs of conscience. Faust never wills the evil, he loves Marguerite sincerely, but the bad spirit urges him onward. He shows him all the joys and splendors of earth, and antiquity in its most perfect form in the person of Helena, but in the midst of all his orgies Faust sees Marguerite. He beholds her, pale, unlike her former self, in the white dress of the condemned, with a blood-red circle round the neck. Then he knows no rest, he feels that she is in danger and he bids Mephisto save her.

Marguerite has actually been thrown into prison for her deed of madness, and now the executioner's axe awaits her. She sits on the damp straw, rocking a bundle which she takes for her baby, and across her poor, wrecked brain there flit once more pictures of all the scenes of her short-lived happiness. Then Faust enters with Mephisto and tries to persuade her to escape with them. But she instinctively shrinks from her lover, loudly imploring God's and the saints' pardon. God has mercy on her, for, just as the bells are tolling for her execution, she expires, and her soul is carried to heaven by angels, there to pray for her erring lover. Mephisto disappears into the earth.

FEUERSNOT
(The Fire Famine)

Lyric Poem in one act by Richard Strauss.
Text by Wolzogen.

IT is proof of the versatility of Richard Strauss, if proof were needed, that the man whose choice of material in "Salome" and "Elektra" in itself sufficed to provoke controversy of the most acrimonious kind, should have attained no less success in his musical setting of "Feuersnot."

Here is a folk-tale, modernized as to poetic and musical treatment, and made serve as the legends of the meistersingers of Nuremberg served Wagner, to confound the enemies and critics of the composer.

In the hero of this opera Strauss is portraying himself. Perhaps for this reason it caused less of a sensation in the world than his other works, but it continues to make its way in the permanent repertoire of the world's great opera houses, in which alone it can be rightly performed. In Germany it has always been well received since the original production in Dresden, November 21, 1901.

The action takes place in Munich in a "fabulous notime." Children are gathering wood for the bonfires which are to make part of the celebration that night. The burgomaster has given a liberal donation, and they now clamor at the Wizard's house, disturbing the meditations of Kunrad, the student who dwells there. Once aroused, however, Kunrad gleefully joins the children in their labors, and helps them to tear off the shutters of his old house to add to their stock of fuel.

In the throng is Diemut, the burgomaster's daughter,

with whom the student instantly falls in love. Kunrad takes her in his arms and kisses her passionately. Naturally the girl is mortified and indignant, and her friends are about to avenge what they can only interpret as an insult, when Diemut begs to be allowed to punish the youth in her own way. That evening, when the burgomaster invites his daughter to join him in a stroll about the town, she refuses. A moment later Diemut is seen combing her long hair in her balcony. Kunrad renews his protestations of affection, and begs the maiden to grant an interview. To this she finally consents, and Kunrad steps into a basket in which wood had been lowered to the children, Diemut promising to draw him up. Three of her girl friends, who have been watching Diemut's efforts to ensnare her too ardent lover, voice their delight in song, for when the basket is halfway between the balcony and the ground, Diemut pretends that her strength has failed, and when Kunrad tries to seize her long hair, she draws away with a little scream, leaving Kunrad hanging in mid-air.

The townspeople gather about to deride Kunrad, and congratulate Diemut on the success of her plan, but their triumph is brief. Invoking the aid of the Wizard, who is at once his friend and master, Kunrad plunges the entire city into darkness. The women and children are weeping with fright, and the burghers are threatening vengeance, when the moon shines forth clear and full, and Kunrad, now standing on the balcony, addresses the people. First he upbraids them for having driven from his home the great master, Richard Wagner. Then he adds that, as Wagner's successor, he is determined to carry on his chosen

work, despite all opposition. Even Diemut, whom he has chosen as his helpmate, has failed to understand, and so he has put out their lights and fires to show them how cold and dark the world can be without love.

Diemut now opens her door, admitting Kunrad. The citizens have been convinced by his eloquence, and sound his praises. And Diemut too has been convinced, for again the windows glow with lights, the bonfires give forth a cheerful glare—sure token of the happiness of the lovers within.

FIDELIO

Opera in two acts by Ludwig van Beethoven.
Text from the French of Bouilly by Sonnleithner.

FLORESTAN, a Spanish nobleman, has dared to blame Don Pizarro, the governor of the state prison, a man as cruel as he is powerful. Pizarro, thus become Florestan's deadly foe, has seized him secretly and thrown him into a dungeon, reporting his death to the minister, Don Fernando.

But this poor prisoner has a wife, Leonore, who is as courageous as she is faithful. She never believes in the false reports, but disguising herself in male attire, resolves not to rest until she has found her husband.

In this disguise, calling herself Fidelio, she has contrived to get entrance into the fortress where she supposes her husband imprisoned, and by her gentle and courteous behavior and readiness for service of all kinds has won not only the heart of Rocco, the jailer, but that of his daughter Marcelline, who falls in love with the gentle youth and neglects her former

lover Jaquino. Fidelio persuades Rocco to let her help him in his office with the prisoners. Quivering with mingled hope and fear, she opens the prison gates to let the state prisoners out into the court, where they may for once have air and sunshine.

But seek as she may she cannot find her husband, and in silent despair she deems herself baffled.

Meanwhile Pizarro has received a letter from Sevilla announcing the minister's forthcoming visit to the fortress. Pizarro, frightened at the consequences of such a call, resolves to silence Florestan forever. He orders the jailer to kill him, but the old man will not burden his soul with a murder, and refuses firmly. Then Pizarro himself determines to kill Florestan, and summons Rocco to dig a grave in the dungeon in order to hide all traces of the crime.

Rocco, already looking upon the gentle and diligent Fidelio as his future son-in-law, confides to him his dreadful secret, and with fearful forebodings she entreats him to accept her help in the heavy work. Pizarro gives his permission, Rocco being too old and feeble to do the work quickly enough if alone. Pizarro has been rendered furious by the indulgence granted to the prisoners at Fidelio's entreaty, but a feeling of triumph overcomes every other when he sees Rocco depart for the dungeon with his assistant.

Here we find poor Florestan chained to a stone. He is wasted to a skeleton, as his food has been reduced in quantity week by week by the cruel orders of his tormentor. He is gradually losing his reason; he has visions and in each one beholds his beloved wife.

When Leonore recognizes him she well-nigh faints, but with a superhuman effort she rallies and begins

her work. She has a piece of bread with her which she gives to the prisoner, and with it the remainder of Rocco's wine. Rocco, mild at heart, pities his victim sincerely, but he dares not act against the orders of his superior, fearing to lose his position, or even his life.

While Leonore refreshes the sick man, Rocco gives a sign to Pizarro that the work is done, and bids Fidelio leave: but she only hides herself behind a stone pillar, waiting with deadly fear for the coming event, and decides to save her husband or to die with him.

Pizarro enters, secretly resolved to kill not only his foe but also both witnesses of his crime. He will not kill Florestan, however, without letting him know who his assailant is. So he loudly shouts his own much-feared name; but while he raises his dagger Leonore throws herself between him and Florestan, shielding the latter with her breast. Pizarro, stupefied like Florestan, loses his presence of mind. Leonore profits by it and presents a pistol at him, with which she threatens his life should he attempt another attack. At this critical moment the trumpets sound, announcing the arrival of the minister, and Pizarro, in impotent wrath, is compelled to retreat. They are all summoned before the minister, who is shocked at seeing his old friend Florestan in this sad state, but not the less delighted with the noble courage of Leonore.

Pizarro is conducted away in chains; and the faithful wife with her own hands removes the fetters which still bind the husband for whom she has just won freedom and happiness.

Marcelline, feeling inclined to be ashamed of her mistake, returns to her faithful lover Jaquino.

LA FIGLIA DEL REGGIMENTO
(The Daughter of the Regiment)

Comic Opera in two acts by Gaetano Donizetti.
Text by St. George and Bayard.

THE scene in the first act is laid near Bologna in the year 1815; the second act in the castle of the Marchesa di Maggiorivoglio.

Mary, a vivandière, has been found and educated by a French sergeant, named Sulpice, and therefore belongs in a sense to his regiment, which is on a campaign in Italy. She is called the "daughter" of the regiment, which has adopted her, and she has grown up a bright and merry girl, full of pluck and spirit, the pet and delight of the whole regiment.

Tonio, a young Swiss, who has fallen in love with Mary, is believed by the grenadiers to be a spy, and is about to be hanged. But Mary, knowing that he has only come to see her, tells them that he lately saved her life when she was in danger of falling over a precipice.

This changes everything, and on his expressing a desire to become one of them the grenadiers suffer the Swiss to enlist into their company. After the soldiers' departure he confesses his love to Mary, who returns it heartily. The soldiers agree to give their consent, when the Marchesa di Maggiorivoglio appears, and by a letter once affixed to the foundling Mary, addressed to a marchesa of the same name and carefully kept by Sulpice, it is proved that Mary is the Marchesa's niece. Of course this noble lady refuses her consent to a marriage with the low-born Swiss and claims Mary from her guardian. With tears and laments Mary takes

leave of her regiment and her lover, who at once decides to follow her. But he has enlisted as a soldier and is forbidden to leave the ranks. Sulpice and his whole regiment curse the Marchesa, who thus carries away their joy.

In the second act Mary is in her aunt's castle. She has masters of every kind for her education, in order that she may become an accomplished lady; but she cannot forget her freedom and her dear soldiers, and instead of singing solfeggios and cavatinas, she is caught warbling her "rataplan," to the Marchesa's grief and sorrow. Nor can she cease to think of Tonio, and only after a great struggle has she been induced to promise her hand to a nobleman, when she suddenly hears the well-beloved sound of drums and trumpets. It is her own regiment, with Tonio as their leader, for he has been made an officer on account of his brave behavior. Hoping that his altered position may turn the Marchesa's heart in his favor, he again asks for Mary, but his suit is once more rejected. Then he proposes flight, but the Marchesa, detecting his plan, reveals to Mary that she is not her niece, but her own daughter, born in early wedlock with an officer far beneath her in rank, who soon after died in battle. This fact she has concealed from her family, but as it is now evident that she has closer ties with Mary, the poor girl dares not disobey her, and, though broken-hearted, consents to renounce Tonio.

The Marchesa invites a large company of guests to celebrate her daughter's betrothal to the son of a neighboring duchess. But Mary's faithful grenadiers suddenly appear to rescue her from those hateful ties,

MEETING OF FAUST AND MARGUERITE

From the Painting by J. J. Tissot

and astonish the whole company by their recital of Mary's early history. The obedient maiden, however, submissive to her fate, is about to sign the marriage contract, when at last the Marchesa, touched by her obedience and her sufferings, conquers her own pride and consents to the union of her daughter with Tonio. Sulpice and his soldiers burst out into loud shouts of approbation, and the high-born guests retire silently and in disgust.

DIE FLEDERMAUS
(The Bat)

Comic Operetta in three acts by Johann Strauss.
Text by Haffner and Genée.

A SERENADE, which is listened to by Adèle, Rosalind Eisenstein's maid, but is intended for her mistress, begins the first act. Adèle has just received an invitation from her sister Ida to a grand entertainment to be given by a Russian prince, Orlovsky by name. She is longing to accept it, and attempts to get leave of absence for the evening from her mistress, when the latter enters, by telling her that an aunt of hers is ill, and wishes to see her. Rosalind, however, refuses to let Adèle go out, and the maid disappears, pouting. While Rosalind is alone, her former singing-master and admirer Alfred suddenly turns up. He it was who had been serenading her, and Rosalind, succumbing to her old weakness for tenors, promises to let Alfred return later, when her husband is not at home. Herr Eisenstein, a banker, has just been sentenced to five days' imprisonment, a misfortune which his hot temper has brought upon him. The sentence

has been prolonged to eight days through the stupidity of his lawyer, Dr. Blind, who follows Eisenstein on to the stage. The banker finally turns Dr. Blind out of the house, after upbraiding him violently. Rosalind tries to console Eisenstein, and finally decides to see what a good supper will do toward soothing his ruffled spirits. While she is thus occupied Eisenstein's friend Dr. Falck appears, bringing his unlucky friend an invitation to an elegant soirée which Prince Orlovsky is about to give. Eisenstein is quite ready to enjoy himself before going to prison, and when Rosalind reënters she finds her husband in excellent spirits. He does not, however, partake of the delicious supper she sets before him with any great zest. But he takes a tender, although almost joyful, leave of his wife, after donning his best dress-suit. Rosalind then gives Adèle leave to go out, much to the maid's surprise. After Adèle has gone, Alfred again puts in an appearance. Rosalind only wishes to hear him sing again, and is both shocked and frightened when Alfred goes into Herr Eisenstein's dressing-room, and returns clad in the banker's dressing-gown and cap. The tenor then proceeds to partake of what is left of the supper, and makes himself altogether at home. But a sudden ring at the door announces the arrival of Franck, the governor of the prison, who has come with a cab to fetch Eisenstein. Rosalind is so terrified at being found tête-à-tête with Alfred that she introduces him as her husband. After a tender farewell Alfred good-naturedly follows the governor to prison.

The second act opens in the garden of a café, where the guests of Prince Orlovsky are assembled. Adèle enters, dressed in her mistress's best gown and look-

ing very smart. Eisenstein, who is also present, at once recognizes her, as well as his wife's finery. But Adèle and the whole party pretend to be very indignant at his mistaking a fine lady for a maid. Prince Orlovsky proceeds to make Eisenstein most uncomfortable, by telling him that Dr. Falck has promised to afford him great amusement, by playing some practical joke at Eisenstein's expense. The last guest who enters is Rosalind, whom nobody recognizes, because she is masked. Dr. Falck introduces her as a Hungarian countess, who has consented to be present at the soirée only on condition that her incognito be respected. She catches just a glimpse of Eisenstein, who is flirting violently with Adèle instead of being in prison, and determines to punish him. Noticing the magnificent attire and fine form of the supposed countess, Eisenstein at once devotes himself to the newcomer. He even counts her heart-beats with the aid of a watch which he keeps for that purpose, without, however, giving it away as he always promises to do. But Rosalind suddenly takes possession of the watch, and slips away with it. The whole party finally assembles at supper, where Eisenstein becomes very jovial, and tells how he once attended a masquerade ball with his friend Falck, who was disguised as a bat. Eisenstein, it appears, induced his friend to drink so heavily that he fell asleep in the street, where Eisenstein left him. Falck did not wake up till morning, when he had to go home amid the jeers of a street crowd, by whom he was nicknamed "Dr. Fledermaus." Eisenstein's story creates much amusement, but Dr. Falck only smiles, saying that he who laughs last, laughs best.

After a champagne supper and some dancing, Eisenstein remembers, when the clock strikes six, that he ought to be in prison. Both he and Dr. Falck take a merry leave of the boisterous party.

The third act begins with Franck's return to his own room, where he is received by the jailer. Frosch has taken advantage of his master's absence to get drunk, while Franck himself has likewise become somewhat intoxicated. He grows drowsy while recalling the incidents of Prince Orlovsky's fête, and finally falls fast asleep.

Adèle and her sister Ida interrupt his slumbers, in order to ask the supposed marquis to use his influence in the former's behalf. Adèle confesses that she is in reality a lady's maid, but tries to convince Franck, the supposed marquis, and her sister (who is a ballet dancer), of her talents by showing them what she can do in that line. A loud ring soon puts an end to the performance. While the jailer conducts Adèle and Ida to No. 13, Eisenstein arrives and gives himself up. Franck and he are much surprised to find themselves face to face with each other in prison, after each had been led to suppose the other a marquis, at the fête. They are naturally much amused to learn each other's identity. Meanwhile Dr. Blind enters, to undertake the defense of the impostor Eisenstein. He proves to be the genuine Eisenstein, who again turns Blind out of doors, and possesses himself of his cap and gown and of his spectacles, in which he interviews his double. Alfred has been brought in from his cell, when Rosalind also enters, carrying her husband's watch, and prepared for revenge. Both Alfred and she alternately state their grievances to the supposed lawyer, who

quite loses his temper when he learns of Alfred's tête-à-tête with his wife, and how completely she has fooled him. Throwing off his disguise, he reveals his identity, only to be reviled by his wife for his treachery. He in turn vows to revenge himself on Rosalind and on her admirer, but the entrance of Dr. Falck, followed by all the guests who were at Prince Orlovsky's fête, clears up matters for all concerned. While making fun of the discomfited Eisenstein, he explains that the whole thing is a huge practical joke of his invention which he has played on Eisenstein in return for the trick Eisenstein played on him years ago, which he related at the fête. All the guests had been bidden to the fête by Dr. Falck with the consent of the prince in order to deceive Eisenstein. The latter, when convinced of his wife's innocence, embraces her. All toast one another in champagne, which they declare to be the king of wines.

DER FLIEGENDE HOLLÄNDER
(The Flying Dutchman)

Romantic Opera in three acts by Richard Wagner.

THE Flying Dutchman is a sort of Wandering Jew, condemned to sail forever on the seas until he has found a woman whose love to him is faithful unto death.

In the first act we find ourselves by the high seas. Daland, a Norwegian skipper, has met with several misfortunes on his way home, and is compelled to anchor on a deserted shore. There he finds the Flying Dutchman, who vainly roves from sea to sea to find death and with it peace. His only hope is doomsday.

He has never found a maiden faithful to him, and he knows not how often and how long he has vainly tried to be released from his doom. Once in every seven years he is allowed to go on shore and seek a wife. This time has now come again, and hearing from Daland that he has a daughter, sweet and pure, he begins to hope once more, and offers all his wealth to the father for a shelter under the Norwegian's roof and for the hand of his daughter Senta. Daland is only too glad to accept for his child what to him seems an immense fortune, and so they sail home together.

In the second act we find Senta in the spinning-room. The servants of the house are together spinning and singing. Senta is among them, but her wheel does not turn; she is dreamily regarding an old picture. It is that of the Flying Dutchman, whose legend so deeply touches her that she has grown to love its hero without having in reality seen him.

Senta has a wooer already in the person of Erik the hunter, but she does not care much for him. With deep feeling she sings to the spinning maidens the ballad of the doomed man as she has heard it from Mary, her nurse:

An old captain wanted to sail round the Cape of Good Hope, and as the wind was against him, he swore a terrible oath that he never would leave off trying. The devil heard him and doomed him to sail on to eternity, but God's angel had pity on him, and showed him how he could find deliverance through a wife faithful unto the grave.

All the maidens pray to God to let the maiden be found at last, when Senta ecstatically exclaims, "I will be his wife!" At this moment her father's ship is an-

nounced. Senta is about to run away to welcome him, but is detained by Erik, who tries to win her for himself. She answers evasively; then Daland enters and with him a dark and gloomy stranger. Senta stands spellbound: she recognizes the hero of her picture. The Dutchman is not less impressed, seeing in her the angel of his dreams and as it were his deliverer; and so, meeting by the guidance of a superior power, they seem created for each other, and Senta, accepting the offer of his hand, swears to him eternal fidelity.

In the third act we see the Flying Dutchman's ship; everybody recognizes it by its black mast and its blood-red sail. The Norwegian sailors call loudly to the mariners of the strange ship, but nothing stirs, everything seems dead and haunted. At last the unearthly inhabitants of the Dutch ship awake; they are old and gray and wrinkled, all doomed to the fate of their captain. They begin a wild and gloomy song, which sends a chill into the hearts of the stout Norwegians.

Meanwhile Erik, beholding in Senta the betrothed of the Dutchman, is in despair. Imploring her to turn back, he calls up old memories and at last charges her with infidelity to him.

As soon as the Dutchman hears this accusation he turns from Senta, feeling that he is again lost. But Senta will not break her faith. Seeing the Dutchman fly from her, ready to sail away, she swiftly runs after him and throws herself from the cliff into the waves.

By this sacrifice the spell is broken, the ghostly ship sinks forever into the ocean, and an angel bears the poor wanderer to eternal rest, where he is reunited to the bride who has proved faithful unto death.

FRA DIAVOLO
(Brother Devil)

Comic Opera in three acts by Daniel F. E. Auber.
Text by Scribe.

THE scene is laid at Terracina in Italy. Fra Diavolo is a celebrated and much-feared chief of brigands. The Roman court of justice has set a price of 10,000 piasters on his head. In the first act we meet with the Roman soldiers, who undertake to win the money. Their captain Lorenzo has a double aim in trying to catch the brigand. He is Zerline's lover, but having no money, Zerline's father Matteo, the owner of a hotel, threatens to give her to a rich farmer's son. Meanwhile Fra Diavolo has forced his society on a rich English lord, Cockburn by name, who is on his wedding tour with his fair young wife Pamela. Lord Cockburn looks jealously at Fra Diavolo, though he does not recognize in him a brigand. The English are robbed by Diavolo's band. Disgusted with the insecurity of "la bella Italia," they reach the inn at Terracina, where the dragoons, hearing the account of this new robbery, believe that it was Fra Diavolo with his band, and at once decide to pursue him.

Shortly afterward Fra Diavolo arrives at the inn disguised as the Marquis of San Marco, under which name the English lord has already made his acquaintance. He is not enchanted by the arrival of this marquis; he fears a new flirtation with his own fair wife. Pamela wears most valuable diamonds, and these strike the eye of Fra Diavolo.

He sees that the English have been clever enough to conceal the greater part of their wealth and resolves to put himself speedily into possession of it.

He is flirting desperately with Pamela, and looking tenderly at the pretty Zerline, when the soldiers return, having captured twenty of the brigands and retaken the greater part of Lord Cockburn's money and jewels. Lorenzo, the captain of the dragoons, is rewarded by the magnanimous lord with 10,000 lire, and may now hope to win Zerline's hand. But Fra Diavolo vows to avenge the death of his comrades on Lorenzo.

In the second act he conceals himself behind the curtains in Zerline's sleeping-room, and during the night he admits his two companions Beppo and Giacomo. Zerline enters and is about to retire to rest after praying to the Holy Virgin for protection. During her sleep Giacomo is to stab her, while the two others are to rob the English lord.

But Zerline's prayer and her innocence touch even the robbers. The deed is delayed, and this delay brings Lorenzo upon them. Fra Diavolo's two companions hide themselves, and the false marquis alone is found in Zerline's room. He assures Lorenzo that he had a rendezvous with his bride, and at the same time whispers into the lord's ear that he came by appointment with his lady, showing her portrait, of which he had robbed her the day before, as proof. The consequence of these lies is a challenge from Lorenzo, and a meeting with Diavolo is fixed. The latter is full of triumphant glee; he has arranged a deep-laid plan with the surviving members of his band and hopes to ensnare not only Lorenzo but his whole company. Ordinarily Diavolo is a noble brigand; he never troubles women, and he loads poor people with gifts, taking the gold out of rich men's purses only; but now he is full of ire and his one thought is of vengeance.

Finally he is betrayed by the carelessness of his own helpmates. Beppo and Giacomo, seeing Zerline, recognize in her their fair prey of the evening before and betray themselves by repeating some of the words which she had given utterance to. Zerline, hearing them, is now able to comprehend the wicked plot which was woven to destroy her happiness. The two banditti are captured and compelled to lure their captain into a trap. Diavolo appears, not in his disguise as a marquis, but in his own well-known dress with the red plume waving from his bonnet, and being assured by Beppo that all is secure, is easily captured. Now all the false imputations are cleared up. Milord is reconciled to his wife and Lorenzo obtains the hand of the lovely Zerline.

Scribe's text, which is full of life and witty passages, largely shares in the qualities that make this opera the most popular of Auber's works.

DER FREISCHÜTZ

(The Free Shot)

Romantic Opera in three acts by Karl M. von Weber. Text by Kind.

A YOUNG huntsman, Max, is in love with Agathe, daughter of Kuno, the chief ranger of Prince Ottokar of Bohemia. Max woos her; but their union depends on a master-shot which he is to deliver on the following morning.

During the village festival he has all day been unlucky in shooting, and we see him, full of anger and sorrow, being mocked at by peasants more lucky than he.

His comrade, Caspar, one of the ranger's older huntsmen, is his evil genius. He has sold himself to the devil, is a gloomy, mysterious fellow, and hopes to save his soul by delivering some other victim to the demon. He wants to tempt Max to try enchanted bullets, to be obtained at the cross-roads during the midnight hour by drawing a magic circle with a bloody sword and invoking the name of the mysterious huntsman. Father Kuno, hearing him, drives him away, begging Max to think of his bride and to pray to God for success.

But Max cannot forget the railleries of the peasants; he broods over his misfortunes, and when he is well-nigh despairing, Caspar, who meanwhile calls Samiel (the devil in person) to help, encourages him to take refuge in stimulants. He tries to intoxicate the unhappy lover by pouring drops from a vial into his wine. When Max has grown more and more excited, Caspar begins to tell him of nature's secret powers, which might help him. Max first struggles against the evil influence, but when Caspar, handing him his gun, lets him shoot an eagle soaring high in the air, his huntsman's heart is elated and he wishes to become possessed of such a bullet. Caspar tells him that they are enchanted and persuades him to a meeting in the Wolf's Glen at midnight, where the bullets may be molded.

In the second act Agathe is with her cousin Aennchen. Agathe is the true German maiden, serious and thoughtful almost to melancholy. She presents a marked contrast to her light-hearted cousin, who tries to brighten Agathe with fun and frolic. They adorn themselves with roses which Agathe received from a holy hermit, who blessed her but warned her of impending evil. So Agathe is full of dread forebodings,

and after Aennchen's departure she fervently prays to Heaven for her beloved. When she sees him come to her through the forest with flowers on his hat, her fears vanish and she greets him joyously. But Max only answers hurriedly that, having killed a stag in the Wolf's Glen, he is obliged to return there. Agathe, filled with terror at the mention of this ill-famed name, wants to keep him back, but ere she can detain him he has fled. With hurried steps Max approaches the Wolf's Glen, where Caspar is already occupied in forming circles of black stones, in the midst of which he places a skull, an eagle's wing, a crucible, and a bullet-mold. Caspar then calls on Samiel, invoking him to allow him a few more years on earth. To-morrow is the day appointed for Satan to take his soul, but Caspar promises to surrender Max in exchange. Samiel, who appears through the cleft of a rock, agrees to let him have six of the fatal balls, reserving only the seventh for himself.

Caspar then proceeds to make the bullets, Max only looking on, stunned and remorseful at what he sees. His mother's spirit appears to him, but he is already under the influence of the charm; he cannot move. The proceeding goes forward amid hellish noise. A hurricane arises, flames and devilish forms flicker about, wild and horrible creatures rush by and others follow in hot pursuit. The noise grows worse, the earth seems to quake, until at length, after Caspar's reiterated invocations, Samiel shows himself at the word "seven." Max and Caspar both make the sign of the cross, and fall on their knees more dead than alive.

In the third act we find Agathe waiting for her

bridesmaids. She is perturbed and sad, having had frightful dreams and not knowing what has become of Max. Aennchen consoles her, diverting her with a merry song, until the bridesmaids enter, bringing flowers and gifts. They prepare to crown her with the bridal wreath, when, instead of the myrtle there lies in the box a wreath of white roses, the ornament of the dead.

Meanwhile everybody is assembled on the lawn near Prince Ottokar's tent to be present at the firing of the master-shot. The Prince points out to Max a white dove as an object at which to aim. At this critical moment Agathe appears, crying out: "Don't shoot, Max, I am the white dove!" But it was too late; Max has fired, and Agathe sinks down at the same time as Caspar, who has been waiting behind a tree and who now falls heavily to the ground, while the dove flies away unhurt. Everybody believes that Max has shot his bride, but she is only in a swoon; the bullet has really killed the villain Caspar. It was the seventh, the direction of which Samiel reserved for himself, and Satan, having no power over the pious maiden, directed it on Caspar, already forfeited to him. Max confesses his sin with deep remorse. The Prince scornfully bids him leave his dominions forever. But Agathe prays for him, and at last the Prince follows the hermit's advice, giving the unhappy youth a year of probation, during which to prove his repentance and grow worthy of his virtuous bride.

GENOVEVA

Opera in four acts by Robert Schumann.
Text after Hebbel and Tieck.

SIEGFRIED, Count of the Palatinate, is ordered by Charles Martel to join him in the war with the infidels, who broke out of Spain under Abdurrahman. The noble Count recommends his wife Genoveva and all he possesses to the protection of his friend Golo, who is, however, secretly in love with his master's wife. After Siegfried has said farewell she falls into a swoon, which Golo takes advantage of to kiss her, thereby still further exciting his flaming passion. Genoveva finally awakes and goes away to mourn in silence for her husband.

Golo being alone, an old hag, Margarethe, whom he takes for his nurse, comes to console him. She is in reality his mother and has great schemes for her son's future happiness. She insinuates to him that Genoveva, being alone, needs consolation and will easily be led on to accept more tender attentions, and she promises him her assistance. The second act shows Genoveva's room. She longs sadly for her husband and sees with pain and disgust the insolent behavior of the servants, whose wild songs penetrate into her silent chamber.

Golo enters to bring her the news of a great victory over Abdurrahman, which fills her heart with joy. She bids Golo sing, and sweetly accompanies his song, which so fires his passion that he falls upon his knees and frightens her by glowing words. Vainly she bids him leave her; he only grows more excited, till she repulses him with the word "bastard." Now his love

turns into hatred, and when Drago, the faithful steward, comes to announce that the servants begin to be more and more insolent, daring even to insult the good name of the Countess, Golo asserts that they speak the truth about her. He persuades the incredulous Drago to hide himself in Genoveva's room, the latter having retired for the night's rest.

Margarethe, listening at the door, hears everything. She tells Golo that Count Siegfried lies wounded at Strasburg; she has intercepted his letter to the Countess and prepares to leave for that town, in order to nurse the Count and kill him slowly by some deadly poison. Then Golo calls quickly for the servants, who all assemble to penetrate into their mistress's room. Full of wounded pride, she repulses them, but at last she yields, and herself taking the candle to light the room, proceeds to search, when Drago is found behind the curtains and at once silenced by Golo, who runs his dagger through his heart. Genoveva is led into the prison of the castle.

The third act takes place at Strasburg, where Siegfried is being nursed by Margarethe. His strength defies her perfidy, and he is full of impatience to return to his loving wife, when Golo enters bringing him the news of her faithlessness.

Siegfried, in despair, bids Golo kill her with his own sword. He decides to fly into the wilderness, but before fulfilling his design, he goes once more to Margarethe, who has promised to show him all that passed at home during his absence. He sees Genoveva in a magic looking-glass, exchanging kindly words with Drago, but there is no appearance of guilt in their intercourse. The third image shows Genoveva sleep-

ing on her couch, and Drago approaching her. With an imprecation Siegfried starts up, bidding Golo avenge him, but at the same instant the glass flies in pieces with a terrible crash, and Drago's ghost stands before Margarethe, commanding her to tell Siegfried the truth.

In the fourth act Genoveva is being led into the wilderness by two ruffians, who have orders to murder her. Before this is done, Golo approaches her once more, showing her Siegfried's ring and sword, with which he has been told to kill her. He tries hard to win her, but she turns from him with scorn and loathing, preferring death to dishonor. At length, relinquishing his attempts, he beckons to the murderers to do their work and hands them Count Siegfried's weapon. Genoveva in her extreme need seizes the cross of the Saviour, praying fervently, and detains the ruffians till, at the last moment, Siegfried appears, led by the repentant Margarethe. There ensues a touching scene of forgiveness, while Golo rushes away to meet his fate by falling over a precipice.

GÖTTERDÄMMERUNG
(Twilight of the Gods)

Third Day of the Nibelungen Ring by Richard Wagner.

THE third day in Wagner's great tetralogy opens with a prelude showing the three Norns weaving the world's fate. When the cord breaks, they fly; the dawn of another world is upon them.

In the first act Siegfried bids Brünnhilde farewell. His active soul thirsts for deeds, and Brünnhilde, having taught him all she knows, does not detain him.

He gives her the fatal ring in token of remembrance, confiding her to the care of Loge. Then we are transported to the Gibichungs' hall on the Rhine. Gunther and his sister Gutrune sit there together with their gloomy half-brother Hagen. The latter advises his brother to marry, telling him of the beautiful woman guarded by the flames. When he has sufficiently excited Gunther's longing, he suggests that, as Siegfried is the only one able to gain Brünnhilde, Gunther should attach him to his person by giving him Gutrune as wife. This is to be achieved by a draught which has the power of causing oblivion. Whoever drinks it forgets that ever a woman has existed besides the one who has tendered the potion. Hagen well knows of Siegfried's union with Brünnhilde, but Gunther and Gutrune are both ignorant of it.

Siegfried arrives and is heartily welcomed. All turns out as Hagen has foretold. By the fatal potion Siegfried falls passionately in love with Gutrune so that he completely forgets Brünnhilde. He swears blood-brothership to Gunther, and promises to win Brünnhilde for him. Then the two depart on their errand.

Meanwhile the Valkyr Waltraute comes to Brünnhilde and beseeches her to render Siegfried's ring to the Rhine-daughters in order to save the gods from destruction. Brünnhilde refuses to part with the token of her husband's love; and hardly has Waltraute departed than fate overtakes her in the person of Siegfried, who ventures through the flames in Gunther's shape. She vainly struggles against him, he snatches the ring from her, and so she is conquered. Siegfried holds vigil through the night, his sword separating

him and the woman he wooed; and in the early dawn he leads her away to her bridegroom, who takes Siegfried's place unawares.

In the second act Alberich appears to Hagen. He tells his son of the story of the ring and bids him kill Siegfried and recover the stolen treasure for its owner. Siegfried appears announcing Gunther's and Brünnhilde's arrival. The bridal pair are received by all their men, but the joy is soon damped by Brünnhilde recognizing in the bridegroom of Gutrune her own husband. Siegfried does not know her, but she discovers her ring on his hand, and as she asserts that Gunther won it from her, this hero is obliged to acknowledge the shameful rôle he played. Though Siegfried swears that his sword Nothung guarded him from any contact with Gunther's bride, Brünnhilde responds in a most startling manner, and both swear on Hagen's spear that it may pierce them should their words prove false. All this makes a dreadful impression on the weak mind of Gunther.

When Siegfried has withdrawn in high spirits with his bride Gutrune, Hagen, hoping to gain the ring, offers to avenge Brünnhilde on the faithless Siegfried. Brünnhilde, in her deadly wrath, betrays to him the only vulnerable spot beneath Siegfried's shoulder. Gunther consents reluctantly to their schemes.

The third act opens with a scene on the Rhine. The Rhine-daughters try to persuade Siegfried to render them the ring. He is about to throw it into the water when they warn him of the evil which will befall him should he refuse their request. This awakens his pride. Laughing, he turns from them, he, the fearless hero. His fellow-hunters overtake him, and while he

relates to them the story of his life Hagen mixes an herb with his wine, which enables him to remember all he has forgotten. Hagen then treacherously drives his spear into Siegfried's back, killing him. He dies with Brünnhilde's praise on his lips. The funeral march, which here follows, is one of the most beautiful ever written. When the dead hero is brought to the Gibichungs' hall, Gutrune bewails him loudly. A dispute arises between Hagen and Gunther about the ring, which ends by Hagen slaying Gunther. But when Hagen tries to strip the ring off the dead hand the fingers close themselves and the hand raises itself, bearing testimony against the murderer. Brünnhilde appears to mourn for the dead; she drives away Gutrune, who sees too late that under the influence of the fatal draught Siegfried forgot his lawful wife, whom she now recognizes in Brünnhilde. The latter, taking a long farewell of her dead husband, orders a funeral pile to be erected. As soon as Siegfried's body is placed on it, she lights it with a firebrand, and when it is in full blaze she mounts her faithful steed, leaping with it into the flames.

When the fire sinks the Rhine-daughters are seen to snatch the ring, which is now purified from its curse by Brünnhilde's death.

Hagen, trying to wrench it from them, is drawn into the waves and so dies.

A dusky light, like that of a new dawn, spreads over heaven, and through a mist Valhalla, with all the gods passing away, may be perceived, in flames.

GUILLAUME TELL

Grand Opera in three acts by Gioachino Antonio Rossini. Text by Bis and Jouoy.

THE text is founded on the well-known story of William Tell, who, according to tradition, delivered his fatherland from one of its most cruel despots, the Austrian governor Gessler.

The first act opens with a charming introductory chorus by peasants, who are celebrating a nuptial fête. Tell joins in their pleasures, though he cannot help giving utterance to the pain which the Austrian tyranny causes him. Arnold von Melchthal, son of an old Swiss, has conceived an unhappy passion for Mathilda, Princess of Hapsburg, whose life he once saved; but he is Swiss and resolves to be true to his country. He promises Tell to join in his efforts to liberate it. Meanwhile, Leuthold, a Swiss peasant, comes up. He is a fugitive, having killed an Austrian soldier to revenge an intended abduction of his daughter. His only safety lies in crossing the lake, but no fisherman dares to row out in the face of the coming storm. Tell steps forth, and seizing the oars brings Leuthold safely to the opposite shore. When Rudolf von Harras appears with his soldiers, his prey has escaped, and nobody being willing to betray the deliverer, old father Melchthal is imprisoned.

In the second act we find the Princess Mathilda returning from a hunt. She meets Arnold and they betray their mutual passion. Arnold does not yet know his father's fate, but presently Tell enters with Walther Fürst, who informs Arnold that his father has fallen a victim to the Austrian tyranny. Arnold, cruel-

ly roused from his love-dream, awakes to duty, and the three men vow bloody vengeance. This is the famous oath taken on the Rütli. The deputies of the three cantons arrive, one after the other, and Tell makes them swear solemnly to establish Switzerland's independence. Excited by Arnold's dreadful account of his father's murder, they all unite in the fierce cry "To arms!" which is to be their signal of combat.

In the third act Gessler arrives at the market-place of Altdorf, where he has placed his hat on a pole to be greeted instead of himself by the Swiss who pass by.

They grumble at this new proof of arrogance, but dare not disobey the order, till Tell, passing by with his son, disregards it. Refusing to salute the hat, he is instantly taken and commanded by Gessler to shoot an apple off his little boy's head. After a dreadful inward struggle, Tell submits. Fervently praying to God and embracing his fearless son, he shoots with steady hand, hitting the apple right in the center. But Gessler has seen a second arrow, which Tell has hidden in his breast, and he asks its purpose. Tell freely confesses that he would have shot the tyrant had he missed his aim. Tell is fettered, Mathilda vainly appealing for mercy. But Gessler's time has come. The Swiss begin to revolt. Mathilda herself begs to be admitted into their alliance of free citizens, and offers her hand to Arnold. The fortresses of the oppressors fall; Tell enters free and victorious, having himself killed Gessler; and in a chorus at once majestic and grand the Swiss celebrate the day of their liberation.

HANS HEILING

Romantic Opera in three acts, with a prelude, by Heinrich Marschner. Text by Devrient.

HANS HEILING, King of the gnomes, has fallen in love with a daughter of the earth, the charming Anna. This maiden, a poor country girl in the first freshness of youth, has been induced by her mother to consent to a betrothal with the rich stranger, whom Anna esteems, but nothing more, her heart not yet having been touched by love.

In the prelude we are introduced into the depths of earth, where the gnomes work and toil incessantly carrying glittering stones, gold and silver, and accumulating all the treasures on which men's hearts are set.

Their King announces to them that he will no longer be one of theirs; he loves, and therefore he resigns his crown. All the passionate entreatings of his mother and of the gnomes are of no avail. At the Queen's bidding he takes with him a magic book, without which he would lose his power over the gnomes. After giving him a set of luminous diamonds, the mother parts with her son—Heiling rejoicing in his heart, the Queen in tears and sorrow.

In the first act Heiling arises from the earth, forever closing the entrance to the gnomes. Anna greets him joyously and Gertrud, her mother, heartily seconds the welcome. Heiling gives his bride a golden chain, and Anna, adorning herself, thinks with pleasure how much she will be looked at and envied by her companions. She fain would show herself at once, and begs Heiling to visit a public festival with her. But Heiling, by nature serious and almost taciturn, refuses

her request. Anna pouts, but she forgets her grief when she sees the curious signs of erudition in her lover's room. As she looks over the magic book, the leaves turn by themselves, quicker and quicker; the strange signs seem to grow, to threaten her, until, stricken with horrible fear, she cries out, and Heiling, turning to her, sees too late what she has done. Angry at her curiosity, he pushes her away, but she clings to him with fervent entreaties to destroy the dreadful book. His love conquers his reason, and he throws the last link which connects him with his past into the fire. A deep thunder-peal is heard. Anna thanks him heartily, but from this hour the seed of fear and distrust grows in her heart.

Heiling, seeing her still uneasy, agrees to visit the festival with her upon condition that she refrains from dancing. She gladly promises, but as soon as they come to the festival Anna is surrounded by the village lads, who entreat her to dance. They dislike the stranger, who has won the fairest maiden of the village, and Conrad the hunter, who has long loved Anna, is particularly hard on his rival. He mocks him, feeling that Heiling is not what he seems, and tries to lure Anna away from his side. At last Heiling grows angry, forbidding Anna once more to dance. She is wounded by his words and, telling him abruptly that she is not married yet, and that she never will be his slave, she leaves him. In despair Heiling sees her go away with Conrad, dancing and frolicking.

In the second act we find Anna in the forest. She is in a deep reverie; her heart has spoken, but alas! not for her bridegroom, whom she now fears; it beats only for Conrad, who has owned his love to her. Darkness

comes on, and the gnomes appear with their Queen, who reveals to the frightened girl the origin of her bridegroom and entreats her to give back the son to his poor bereft mother. When the gnomes have disappeared, Conrad overtakes Anna, and she tells him all, asking his help against her mysterious bridegroom. Conrad, seeing that she returns his love, is happy. He has just obtained a good situation and will now be able to wed her.

He accompanies her home, where Gertrud welcomes them joyously, having feared that Anna had met with an accident in the forest.

While the lovers are together, Heiling enters, bringing the bridal jewels. Mother Gertrud is dazzled, but Anna shrinks from her bridegroom. When he asks for an explanation, she tells him that she knows of his origin. Then all his hopes die within him; but, determined that his rival shall not be happy at his cost, he hurls his dagger at Conrad and takes flight.

In the last act Heiling is alone in a ravine in the mountains. He has sacrificed everything and gained nothing. Sadly he decides to return to the gnomes. They appear at his bidding, but they make him feel that he no longer has any power over them, and by way of adding still further to his sorrows they tell him that his rival lives and is about to wed Anna. Then indeed all seems lost to the poor dethroned King. In despair and repentance he casts himself to the earth. But the gnomes, seeing that he really has abandoned all earthly hopes, swear fealty to him once more and return with him to their Queen, by whom he is received with open arms.

Meanwhile Conrad, who only received a slight

wound from Heiling's dagger and has speedily recovered, has fixed his wedding day and we see Anna, the happy bride, in the midst of her companions, prepared to go to church with her lover. But when she looks about her, Heiling is at her side, come to take revenge. Conrad would fain aid her, but his sword breaks before it touches Heiling, who invokes the help of his gnomes. They appear, but at the same moment the Queen is seen, exhorting her son to pardon and to forget. He willingly follows her away into his kingdom of night and darkness, never to see earth's surface again. The anxious peasants once more breathe freely and join in common thanks to God.

HÄNSEL UND GRETEL

Fairy Opera in three acts by Engelbert Humperdinck.
Text by Wette.

THE first act represents the miserable little hut of a broom-maker. Hänsel is occupied in binding brooms, Gretel is knitting and singing old nursery-songs, such as "Susy, dear Susy, what rattles in the straw?" Both children are very hungry, and wait impatiently for the arrival of their parents. Hänsel is particularly bad-tempered, but the merry and practical Gretel, finding some milk in a pot, soon soothes his ruffled feelings by the promise of a nice rice-pap in the evening. Forgetting work and hunger, they begin to dance and frolic until they roll on the ground together. At this moment their mother enters, and seeing the children idle, her wrath is kindled and she rushes at them with the intention of giving them a sound whipping. Alas! instead of Hänsel, she strikes

the pot and upsets the milk. The mother's vexation cools and only sorrow remains, but she quickly puts a little basket into Gretel's hands and drives the children away, bidding them look for strawberries in the woods. Then, sinking on a chair utterly exhausted, she falls asleep.

She is awakened by her husband, who comes in singing and very gay. She sees that he has had a drop too much, and is about to reproach him, but the words die on her lips when she sees him unfold his treasure, consisting of eggs, sausages, coffee, etc. He tells her that he has been very fortunate at the church-ale (kermess), and bids her prepare supper at once. Alas! the pot is broken, and the mother relates that, finding the children idle, anger got the better of her and the pot was smashed to pieces. He good-naturedly laughs at her discomfiture, but his merriment is changed to grief when he hears that their children are still in the forest, perhaps even near the Ilsenstein, where the wicked fairy lives who entices children in order to bake and devour them. This thought so alarms the parents that they rush off to seek the children in the forest.

The second act is laid near the ill-famed Ilsenstein. Hänsel has filled his basket with strawberries and Gretel is winding a garland of red hips, with which Hänsel crowns her. He presents her also with a bunch of wild flowers and playfully does homage to this queen of the woods. Gretel, enjoying the play, pops one berry after another into her brother's mouth; then they both eat while listening to the cuckoo. Before they are aware of it they have eaten the whole contents of the basket and observe with terror that it

has grown too dark either to look for a fresh supply or to find their way home. Gretel begins to weep and to call for her parents, but Hänsel, rallying his courage, takes her in his arms and soothes her until they both grow sleepy. The sandman comes, throwing his sand into their eyes, but before their lids close they say their evening prayer; then they fall asleep and the fourteen guardian angels, whose protection they invoked, are seen stepping down the heavenly ladder to guard their slumber.

In the third act the morning dawns. Crystal drops are showered on the children by the angel of the dew; Gretel opens her eyes first and wakes her brother with a song. They are still entranced by the beautiful angel-dream they have had, when suddenly their attention is aroused by the sight of a little house made entirely of cake and sugar. Approaching it on tiptoe they begin to break off little bits, but a voice within calls out, "Tip, tap, tip, tap, who raps at my house?" "The wind, the wind, the heavenly child," they answer, continuing to eat and to laugh, nothing daunted. But the door opens softly and out glides the witch, who quickly throws a rope around Hänsel's throat. Urging the children to enter her house she tells her name, Rosina Sweet-tooth. The frightened children try to escape, but the fairy raises her staff and by a magic charm keeps them spellbound. She imprisons Hänsel in a small stable with a lattice door and gives him almonds and currants to eat, then turning to Gretel, who has stood rooted to the spot, she breaks the charm with a juniper-bough and compels her to enter the house and make herself useful.

Believing Hänsel to be asleep, she turns to the oven

and kindles the fire; then, breaking into wild glee, she seizes a broom and rides on it round the house singing, Gretel all the while observing her keenly. Tired with her exertions the witch awakes Hänsel and bids him show his finger, at which command Hänsel stretches out a small piece of wood. Seeing him so thin, the witch calls for more food, and while she turns her back Gretel quickly takes up the juniper-bough and, speaking the formula, disenchants her brother. Meanwhile the witch, turning to the oven, tells Gretel to creep into it in order to see if the honey-cakes are ready, but the little girl, affecting stupidity, begs her to show how she is to get in. The witch impatiently bends forward, and at the same moment Gretel, assisted by Hänsel, who has escaped from his prison, pushes her into the hot oven and slams the iron door. The wicked witch burns to ashes, while the oven cracks and roars and finally falls to pieces. With astonishment the brother and sister see a long row of children, from whom the honey-crust has fallen off, standing stiff and stark. Gretel tenderly caresses one of them, who opens his eyes and smiles. She now touches them all, and Hänsel, seizing the juniper-bough, works the charm and recalls them to new life. The cake-children thank them warmly, and they all proceed to inspect the treasures of the house, when Hänsel hears their parents calling them. Great is the joy of father and mother at finding their beloved ones safe and in the possession of a sweet little house. The old sorceress is drawn out of the ruins of the oven in the form of an immense honey-cake, whereupon they all thank Heaven for having so visibly helped and protected them.

DAS HEIMCHEN AM HERD
(The Cricket on the Hearth)

Opera in three acts by Karl Goldmark.
Text after Dickens's tale by Willner.

THE scene is laid in an English village. The cricket, a little fairy, lives with a postilion, John, and his wife Dot. They are a happy couple, the only thing wanting to their complete happiness being children, and even this ardent wish Dot knows will be fulfilled before long.

A young doll-maker, May, visits Dot to unburden her heavy heart. The young girl is to marry her old and rich employer Tackleton, in order to save her foster-father from want, but she cannot forget her old sweetheart, a sailor named Edward, who left her years ago, never to come back. Dot tries to console her, and gives her food for her old father. When May has taken leave, Dot's husband John enters, bringing a strange guest with him.

It is Edward, who has, however, so disguised himself that nobody recognizes him. Dot receives him hospitably, and while he follows her in another room, a very lively scene ensues, all the village people flocking in to receive their letters and parcels at John's hands.

In the second act John rests from his labor in his garden, while Dot, who finds her husband, who is considerably older than herself, somewhat too self-confident and phlegmatic, tries to make him appreciate her more by arousing his jealousy. While they thus talk and jest May enters, followed by her old suitor, who has already chosen the wedding ring for her. Edward

listens to his wooing with ill-concealed anxiety, and Tackleton, not pleased to find a stranger in his friend's house, gruffly asks his name. The strange sailor tells him that he left his father and his sweetheart to seek his fortune elsewhere, and that he has come back rich and independent, only to find his father dead and his sweetheart lost to him. His voice moves May strangely, but Tackleton wants to see his riches. Edward shows them some fine jewels, which so delight Dot that she begins to adorn herself with them and to dance about the room. Edward presents her with a beautiful cross, and seizes the opportunity to reveal to her his identity, entreating her not to betray him. Then he turns to May, begging her to choose one of the trinkets, but Tackleton interferes, saying that his promised bride does not need any jewels from strange people. Dot is greatly embarrassed, and Tackleton, mistaking her agitation, believes that she has fallen in love with the sailor, and insinuates as much to her husband, whom he invites to have a glass of beer with him.

This unusual generosity on the part of the avaricious old man excites the clever little wife's suspicion. May having withdrawn, she greets the friend of her youth with great ostentation (knowing herself secretly watched by John and Tackleton), and promises to help him to regain his sweetheart. John and his friend, who suddenly return, see them together, and poor old John gets wildly jealous. But when he is alone, he falls asleep and the faithful cricket prophetically shows him his wife fast asleep in a dream, while a little boy in miniature postilion's dress plays merrily in the background.

In the third act Dot adorns May with the bridal wreath, but the girl is in a very sad mood. All at once she hears the sailor sing. Dot steals away, and May, vividly reminded of her old love by the song, decides to refuse old Tackleton at the last moment, and to remain true to Edward till the end of her life. The sailor, hearing her resolve, rushes in tearing off his false gray beard, and catches May, who at last recognizes him, in his arms. Meanwhile Tackleton arrives gorgeously attired. He brings a necklace of false pearls and invites May to drive with him to the wedding ceremony in the church at once. A whole chorus of people interrupt this scene; they greet him, saying they are his wedding guests, exciting the miser's wrath. At last May, who had retired to put on her bridal attire, reappears, but instead of taking Tackleton's arm she walks up to Edward, who courteously thanks the old lover for the carriage standing at the door, and suddenly disappears with May. The chorus detains the furious old Tackleton until the lovers are well out of the way.

Meanwhile Dot has explained her behavior to John, and whispering her sweet secret into his ear, makes him the happiest man on earth. The cricket, the good fairy of the house, chirps sweetly, and the last scene shows once more a picture of faithfulness and love.

LES HUGUENOTS

Opera in five acts by Giacomo Meyerbeer.
Text by Scribe.

THE scene is laid in France at the time of the bloody persecutions of the Protestants or Huguenots by the Catholics. The Duke of Guise has apparently made peace with Admiral Coligny, the greatest and most famous of the Huguenots, and we are introduced into the castle of Count Nevers, where the Catholic noblemen receive Raoul de Nangis, a Protestant, who has lately been promoted to the rank of captain. During their meal they speak of love and its pleasures and everybody is called on to give the name of his sweetheart. Raoul begins by telling them that once when taking a walk he surprised a band of students molesting a lady in a litter. He rescued her, and as she graciously thanked him for his gallant service he thought her more beautiful than any maiden he had ever before seen. His heart burned with love for her, though he did not know her name. While Raoul drinks with the noblemen, Marcel, his old servant, warns him of the danger of doing so.

Marcel, who is a strict old Protestant, sings a ballad of the Huguenots to the young people, a song wild and fanatic. They laugh at his impotent wrath, when a lady is announced to Count Nevers. In her Raoul recognizes the lady of his dreams.

Of course he believes her false and bad, while as a matter of fact she only comes to beseech Nevers, her destined bridegroom, to set her free. Nevers does so, though not without pain. When he returns to his companions he conceals the result of the interview and

presently Urbain, a page, enters with a little note for Raoul de Nangis in which he is ordered to attend a lady, unknown to him. The others recognize the seal of Queen Marguerite of Valois, and finding him so worthy at once seek to gain his friendship.

In the second act we find Raoul with the beautiful Queen, who is trying to reconcile the Catholics with the Protestants. To this end the Queen has resolved to unite Raoul with Valentine, her lady of honor and daughter of the Count of St. Bris, a staunch Catholic. Valentine tells her heart's secret to her mistress, for to her it was that Raoul brought assistance, and she loves him. The noble Raoul, seeing Marguerite's beauty and kindness, vows himself her knight, when suddenly the whole court enters to render her homage. Recognizing her at last to be the Queen, Raoul is all the more willing to fulfill her wishes and offers his hand in reconciliation to the proud St. Bris, promising to wed his daughter. But when he perceives in her the unknown lady whom he believes to be so unworthy he takes back his word. All are surprised, and the offended father vows bloody vengeance.

In the third act Marcel brings a challenge to St. Bris, which the latter accepts, but Maurevert, a fanatical Catholic nobleman, tells him of other ways in which to annihilate his foe. Valentine, though deadly offended with her lover, resolves to save him. Seeing Marcel, she bids him tell his master not to meet his enemy alone. Meanwhile Raoul is already on the spot, and so is St. Bris with four witnesses. While they fight, a quarrel arises between the Catholic and the Protestant citizens, which is stopped by Queen Marguerite. The enemies accuse each other, and when the Queen is

in doubt as to whom she shall believe, Valentine appears to bear witness. Then Raoul hears that her interview with Nevers had been but a farewell, sought for but to loosen forever the ties which her father had formed for her against her will; but the knowledge of his error comes too late, for St. Bris has once more promised his daughter to Nevers, who at this moment arrives with many guests, invited for the wedding. The presence of the Queen preserves peace between the different parties, but Raoul leaves the spot with death in his heart.

In the fourth act the dreadful night of St. Bartholomew is already beginning.

We find Valentine in her room despairing. Raoul comes to take a last farewell, but almost immediately St. Bris enters with a party of Catholics and Raoul is obliged to hide in the adjoining room. There he hears the whole conspiracy for the destruction of the Protestants, beginning with their leader, Admiral Coligny. The Catholics all assent to this diabolical plot; Nevers alone refuses to soil his honor and swears only to fight in open battle. The others, fearing treason, decide to bind him and keep him prisoner until the next morning. Raoul prepares to save his brethren or die with them. Vain are Valentine's entreaties; though she confesses to her love for him, he yet leaves her, though with a great effort, to follow the path of duty.

In the last act Raoul rushes pale and bloody into the hall where Queen Marguerite sits with her husband Henry, surrounded by the court. He tells them of the terrific events which are going on outside and beseeches their help. It is too late; Coligny has already fallen and with him most of the Huguenots.

Raoul meets Valentine once more; she promises to save him if he will go over to her faith. But Marcel reminds him of his oath, and Valentine, seeing that nothing can move her lover's fortitude and firmness, decides to remain with him. She accepts his creed and so they meet death together, Valentine falling by the side of her deadly wounded lover, both praising God with their last breath.

IPHIGÉNIE EN AULIDE
(Iphigenia in Aulis)

Grand Opera in three acts by Christoph Willibald Gluck. Text of the original rearranged by Wagner.

THIS opera may be called the first part of the tragedy, and "Iphigénie en Tauride" very beautifully completes it. The music is sure to be highly relished by a cultivated hearer, characterized as it is by a simplicity which often rises into grandeur and nobility of utterance.

The first scene represents Agamemnon rent by a conflict between his duty and his fatherly love; the former of which demands the sacrifice of his daughter, for only then will a favorable wind conduct the Greeks safely to Ilion. Kalchas, the high priest of Artemis, appears to announce her dreadful sentence. Alone with the King, Kalchas vainly tries to induce the unhappy father to consent to the sacrifice.

Meanwhile Iphigenia, who has not received Agamemnon's message which ought to have prevented her undertaking the fatal journey, arrives with her mother Klytemnestra. They are received with joy by the people. Agamemnon secretly informs his spouse that

Achilles, Iphigenia's betrothed, has proved unworthy of her and that she is to return to Argos at once. Iphigenia gives way to her feelings. Achilles appears, the lovers are soon reconciled and prepare to celebrate their nuptials.

In the second act Iphigenia is adorned for her wedding and Achilles comes to lead her to the altar, when Arkas, Agamemnon's messenger, informs them that death awaits Iphigenia.

Klytemnestra in despair appeals to Achilles and the bridegroom swears to protect Iphigenia. She alone is resigned in the belief that it is her father's will that she should face this dreadful duty. Achilles reproaches Agamemnon wildly and leaves the unhappy father a prey to mental torture. At last he decides to send Arkas at once to Mykene with mother and daughter and to hide them there until the wrath of the goddess be appeased. But it is too late.

In the third act the people assemble before the royal tent and with much shouting and noise demand the sacrifice. Achilles in vain implores Iphigenia to follow him. She is ready to be sacrificed, while he determines to kill any one who dares touch his bride. Klytemnestra then tries everything in her power to save her. She offers herself in her daughter's stead, and finding it of no avail, at last sinks down in a swoon. The daughter, having bade her an eternal farewell, with quiet dignity allows herself to be led to the altar. When her mother awakes she rages in impotent fury; then she hears the people's hymn to the goddess, and rushes out to die with her child. The scene changes. The high priest at the altar of Artemis is ready to pierce the innocent victim. A great tumult arises. Achilles,

with his native Thessalians, makes his way through the crowd in order to save Iphigenia, who loudly invokes the help of the goddess. But at this moment a loud thunder peal arrests the contending parties, and when the mist, which has blinded all, has passed, Artemis herself is seen in a cloud with Iphigenia kneeling before her.

The goddess announces that it is Iphigenia's high mind which she demands and not her blood; she wishes to take her into a foreign land, where she may be her priestess and atone for the sins of the blood of Atreus.

A wind favorable to the fleet has risen, and the people, filled with gratitude and admiration, behold the vanishing cloud and praise the goddess.

IPHIGÉNIE EN TAURIDE
(Iphigenia in Tauris)

Opera in four acts by Christoph Willibald Gluck.
Text by Guillard.

THE libretto follows pretty exactly the Greek original. Iphigenia, King Agamemnon's daughter, who has been saved by the goddess Diana (or Artemis) from death at the altar of Aulis, has been carried in a cloud to Tauris, where she is compelled to be high priestess in the temple of the barbarous Scythians. There we find her after having performed her cruel service for fifteen years. Human sacrifices are required, but more than once she has saved a poor stranger from this awful lot.

Iphigenia is much troubled by a dream, in which she saw her father deadly wounded by her mother, and herself about to kill her brother Orestes. She bewails

her fate in having at the behest of Thoas, King of the Scythians, to sacrifice two strangers who have been thrown on his shores. Orestes and his friend Pylades, for these are the strangers, are led to death loaded with chains.

Iphigenia, hearing that they are her countrymen, resolves to save at least one of them in order to send him home to her sister Elektra. She does not know her brother Orestes, who, having slain his mother, has fled, pursued by the Furies, but an inner voice makes her choose him as a messenger to Greece. A lively dispute arises between the two friends; at last Orestes prevails upon Iphigenia to spare his friend by threatening to destroy himself with his own hands, his life being a burden to him. Iphigenia reluctantly complies with his request, giving the message for her sister to Pylades.

In the third act Iphigenia vainly tries to steel her heart against her victim. At last she seizes the knife, but Orestes cries, "So you also were pierced by the sacrificial steel, O my sister Iphigenia!" and the knife falls from her hands. A touching scene of recognition ensues.

Meanwhile Thoas, who has heard that one of the strangers was about to depart, enters the temple with his bodyguard, and, though Iphigenia tells him that Orestes is her brother and entreats him to spare Agamemnon's son, Thoas determines to sacrifice him and his sister Iphigenia as well. But his evil designs are frustrated by Pylades, who, returning with several of his countrymen, stabs the King of Tauris. The goddess Diana herself appears and, helping the Greeks in their fight, gains for them the victory. Diana declares

herself appeased by the repentance of Orestes and allows him to return to his country with his sister, his friend, and all his followers.

LE JONGLEUR DE NOTRE-DAME
(The Juggler of Notre-Dame)

Opera in three acts by Jules Massenet.
Text by Léna.

IN Cluny, on a market-day (the first of May), the juggler Jean wanders hungry and miserable through the countryside, but rejoices in his freedom. It does not satisfy his wants, however, and he is unsuccessful in gaining the attention of the people, who deride his performance. They care nothing for his globes, his hoops, his old songs and dances. They do applaud a ribald song, "Alleluia to wine," and although in his heart Jean is a good Christian, his stomach remains egotistical, and he sings a parody on the mass. The prior appears, and the crowd disperses, leaving Jean to his fate. The juggler is about to be excommunicated for his blasphemy, when he confesses his guilt, and is received among the monks. Hunger overcomes him, and he relinquishes his freedom, sorely tempted by the rich food of the abbey.

In the second act, in the study at the abbey, musicians, poets, painters, and sculptors labor for the feast of the Holy Mother, but Jean takes no part—he knows no Latin. Brother Boniface, the cook, consoles him, and Jean resolves to serve the Holy Mother in his own way.

The last act takes place in the chapel of the abbey, in which stands the image of the Blessed Virgin. Jean

slowly approaches. He puts off his monastic garb, and appears in his juggler's dress. He offers to Mary the only gift he possesses, his songs and dances. In his ecstasy, he fails to notice the entrance of the monks, and dances on unheeding. The prior in horror is about to throw himself upon Jean, when the Holy Mother interferes; a miracle takes place, for the image raises its hands, and places them in benediction upon the head of the juggler. The monks now acclaim him a saint, and as they sing, led by Boniface, "Sancta Maria, ora pro nobis," Jean declares in softly childish tones, "Oh, dear, I understand Latin now!" Overcome with joy at the favor of the Holy Mother, the juggler sinks to the ground and dies.

JOSEPH

Opera in three acts by Étienne Nicolas Méhul.
Text after Duval.

JOSEPH, the son of Jacob, who was sold by his brothers, has by his wisdom saved Egypt from threatening famine; he resides as governor in Memphis under the name of Cleophas. But though much honored by the King and all the people, he never ceases to long for his old father, whose favorite child he was.

Driven from Palestine by famine, Jacob's sons are sent to Egypt to ask for food and hospitality. They are tormented by pangs of conscience, which Simeon is hardly able to conceal, when they are received by the governor, who at once recognizes them. Seeing their sorrow and repentance, he pities them, and promises to treat them with all hospitality. He does not reveal himself, but goes to meet his youngest brother, Benjamin, and his blind father, whose mourning for

his lost son has not been diminished by the long years. Joseph induces his father and brother to partake of the honors which the people render to him. The whole family is received in the governor's palace, where Simeon, consumed by grief and conscience-stricken, at last confesses to his father the selling of Joseph. Full of horror, Jacob curses and disowns his ten sons. But Joseph intervenes. Making himself known, he grants full pardon and entreats his father to do the same. The old man yields, and together they praise God's providence and omnipotence.

LA JUIVE
(The Jewess)

Opera in five acts by Jacques Halévy.
Text by Scribe.

THE scene of action is laid in Constance, in the year 1414, during the Council.

In the first act the opening of the Council is celebrated with great pomp. The Catholics having gained a victory over the Hussites, Huss is to be burned, and the Jews, equally disliked, are oppressed and put down still more than before. All the shops are closed, only Eleazar, a rich Jewish jeweler, has kept his open and is, therefore, about to be imprisoned and put to death when Cardinal de Brogni intervenes and saves the Jew and his daughter Recha from the people's fury. The Cardinal has a secret liking for Eleazar, though he once banished him from Rome. He hopes to gain news from him of his daughter, who was lost in early childhood. But Eleazar hates the Cardinal bitterly. When the mob is dispersed Prince Leopold, the imperi-

al commander-in-chief, approaches Recha. Under the assumed name of Samuel he has gained her affections, and she begs him to be present at a religious feast which is to take place that evening at her father's house. The act closes with a splendid procession of the Emperor and all his dignitaries. Ruggiero, the chief judge in Constance, seeing the hated Jew and his daughter among the spectators, is about to seize them once more, when Prince Leopold steps between and delivers them, to Recha's great astonishment.

In the second act we are introduced to a great assembly of Jews, men and women, assisting at a religious ceremony. Samuel is there with them. The holy act is, however, interrupted by the Emperor's niece Princess Eudora, who comes to purchase a golden chain which once belonged to the Emperor Constantine, which she destines for her bridegroom Prince Leopold. Eleazar is to bring it himself on the following day. Samuel, overhearing this, is full of trouble. When the assembly is broken up and all have gone he returns once more to Recha and, finding her alone, confesses that he is a Christian. Love prevails over Recha's filial devotion and she consents to fly with her lover, but they are surprised by Eleazar. Hearing of Samuel's falseness, he first swears vengeance, but, mollified by his daughter's entreaties, he only bids him marry Recha. Samuel refuses and has to leave, the father cursing him, Recha bewailing her lover's falseness.

In the third act we assist at the imperial banquet. Eleazar brings the chain and is accompanied by Recha, who at once recognizes in Eudora's bridegroom her lover Samuel. She denounces the traitor, accusing

him of living in unlawful wedlock with a Jewess, a crime punishable by death.

Leopold (alias Samuel) is outlawed, the Cardinal pronounces the anathema upon all three, and they are put in prison.

In the fourth act Eudora visits Recha in prison and by her prayers not only overcomes Recha's hate but persuades her to save Leopold by declaring him innocent. Recha, in her noble-mindedness, pardons Leopold and Eudora and resolves to die alone.

Meanwhile the Cardinal has an interview with Eleazar, who tells him that he knows the Jew who once saved the Cardinal's little daughter from the flames. Brogni vainly entreats him to reveal the name. He promises to save Recha should Eleazar be willing to abjure his faith, but the latter remains firm, fully prepared to die.

In the fifth act we hear the clamors of the people, who furiously demand the Jew's death.

Ruggiero announces to father and daughter the verdict of death by fire. Leopold is set free through Recha's testimony. When in view of the funeral pile Eleazar asks Recha if she would prefer to live in joy and splendor and to accept the Christian faith, but she firmly answers in the negative. Then she is led on to death, and she is just plunged into the glowing furnace when Eleazar, pointing to her, informs the Cardinal that the poor victim is his long-lost daughter; then Eleazar follows Recha into the flames, while Brogni falls back senseless.

DIE KÖNIGIN VON SABA
(The Queen of Sheba)

Grand Opera in four acts by Karl Goldmark.
Text by Mosenthal.

A MAGNIFICENT wedding is to be celebrated in King Solomon's palace at Jerusalem. The high priest's daughter, Sulamith, is to marry Assad, King Solomon's favorite. But the lover, who in a foreign country has seen a most beautiful and haughty woman bathing in a forest pool, is now in love with the stranger and has forgotten his destined bride.

Returning home, Assad confesses his error to the wise King, and Solomon bids him wed Sulamith and forget the heathen. Assad gives his promise, praying to God to restore peace to his breast.

Then enters the Queen of Sheba in all her glory, followed by a procession of slaves and suitors. Next to her litter walks her principal slave, Astaroth.

The Queen comes to offer her homage to the great Solomon with all the gifts of her rich kingdom. She is veiled, and nobody has seen her yet, as only before the King will she unveil herself.

When she draws back the veil, shining in all her perfect beauty, Assad starts forward; he recognizes her; she is his nymph of the forest. But the proud Queen seems to know him not, she ignores him altogether. Solomon and Sulamith try to reassure themselves, to console Assad, and the Queen hears Solomon's words: "To-morrow shall find you united to your bride!" She starts and casts a passionate look on the unfortunate Assad.

The Queen is full of raging jealousy of the young

bride. But though she claims Assad's love for herself, she is yet too proud to resign her crown, and so, hesitating between love and pride, she swears vengeance on her rival. Under the shade of night Astaroth allures Assad to the fountain, where he finds the Queen, who employs all her arts again to captivate him, succeeding only too well.

Morning dawns, and with it the day of Assad's marriage with Sulamith. Solomon and the high priest conduct the youth to the altar, but just as he is taking the ring, offered to him by the bride's father, the Queen of Sheba appears, bringing as wedding gift a golden cup filled with pearls.

Assad, again overcome by the Queen's dazzling beauty, throws the ring away and precipitates himself at her feet. The Levites detain him, but Solomon, guessing at the truth, implores the Queen to speak. Assad invokes all the sweet memories of their past, the Queen hesitates, but her pride conquers. For the second time she disowns him. Now everybody believes Assad possessed by an evil spirit, and the priests at once begin to exorcise it; it is all but done, when one word of the Queen's, who sweetly calls him "Assad," spoils everything. He is in her bands: falling on his knees before her he prays to her as to his goddess. Wrathful at this blasphemy in the temple, the priests demand his death.

Assad asks no better, Sulamith despairs, and the Queen repents having gone so far. In the great tumult Solomon alone is unmoved. He detains the priests with dignity, for he alone will judge Assad.

Now follows a charming ballet, given in honor of the Queen of Sheba. At the end of the meal the Queen

demands Assad's pardon from Solomon. He refuses her request. She now tries to ensnare the King with her charms as she did Assad, but in vain. Solomon sees her in her true light and treats her with cold politeness. Almost beside herself with rage, the Queen threatens to take vengeance on the King and to free Assad at any risk.

Solomon, well understanding the vile tricks of the Queen, has changed the verdict of death into that of exile. Sulamith, faithful and gentle, entreats for her lover, and has only one wish: to sweeten life to her Assad, or to die with him.

We find Assad in the desert. He is broken down and deeply repents his folly, when the Queen appears once more, hoping to lure him with soft words and tears. But this time her beauty is lost upon him: he has at last recognized her false soul; with noble pride he scorns her, preferring to expiate his follies by dying in the desert. He curses her, praying to God to save him from the temptress. Henceforth he thinks only of Sulamith and invokes Heaven's benediction on her. He is dying in the dreadful heat of the desert, when Sulamith appears, the faithful one who without resting has sought her bridegroom till now. But in vain she kneels beside him couching his head on her bosom; his life is fast ebbing away. Heaven has granted his last wish; he sees Sulamith before his death, and with the sigh, "Liberation!" he sinks back and expires.

LOHENGRIN

Romantic Opera in three acts by Richard Wagner.

THE scene is laid near Antwerp where "Heinrich der Vogler," King of Germany, is just levying troops among his vassals of Brabant to repulse the Hungarian invaders. The King finds the people in a state of great commotion, for Count Frederick Telramund accuses Elsa of Brabant of having killed her young brother Godfrey, heir to the Duke of Brabant, who died a short time before, leaving his children to the care of Telramund. Elsa was to be Telramund's wife, but he wedded Ortrud of Friesland and now claims the deserted duchy of Brabant.

As Elsa declares her innocence, not knowing what has become of her brother, who was taken from her during her sleep, the King resolves to decide by a tourney in which the whole matter shall be left to the judgment of God. Telramund, sure of his rights, is willing to fight with any champion who may defend Elsa. All the noblemen of Brabant refuse to do so and even the King, though struck by Elsa's innocent appearance, does not want to oppose his valiant and trustworthy warrior.

Elsa alone is calm; she trusts in the help of the heavenly knight who has appeared to her in a dream, and publicly declares her intention of offering to her defender the crown and her hand. While she prays a knight arrives in silver armor; a swan draws his boat. He lands, Elsa recognizes the knight of her dream, and he at once offers to fight for the accused maiden on two conditions: first, that she shall become his wife; and

second, that she never will ask for his name and his descent.

Elsa solemnly promises and the combat begins. The strange knight is victorious, and Telramund, whose life the stranger spares, is with his wife Ortrud outlawed.

The latter is a sorceress; she has deceived her husband, who really believes in the murder of Godfrey, while as a matter of fact she has abducted the child. In the second act we see her at the door of the ducal palace, where preparations for the wedding are already being made. She plans vengeance. Her husband, full of remorse and feeling that his wife has led him on to a shameful deed, curses her as the cause of his dishonor. She derides him and rouses his pride by calling him a coward. Then she pacifies him with the assurance that she will induce Elsa to break her promise and ask for the name of her husband, being sure that then all the power of this mysterious champion will vanish.

When Elsa steps on the balcony to confide her happiness to the stars, she hears her name spoken in accents so sad that her tender heart is moved. Ortrud bewails her lot, invoking Elsa's pity. The Princess opens her door, urging the false woman to share her palace and her fortune. Ortrud at once tries to sow distrust in Elsa's innocent heart.

As the morning dawns a rich procession of men and women throng to the church where Elsa is to be united to her protector. Telramund tries vainly to accuse the stranger; he is pushed back and silenced. As Elsa is about to enter the church Ortrud steps forward claiming the right of precedence. Elsa, frightened, repents too late having protected her. Ortrud upbraids her

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with not even having asked her husband's name and descent. All are taken aback, but Elsa defends her husband, winning everybody by her quiet dignity.

She turns to Lohengrin for protection, but the venom rankles in her heart.

When they again turn to enter the church Telramund once more steps forth, accusing Lohengrin and demanding from the King to know the stranger's name. Lohengrin declares that his name may not be told unless his wife asks it. Elsa is in great trouble, but once more her love conquers and she does not put the fatal question.

But in the third act, when the two lovers are alone, she knows no rest. Although her husband asks her to trust him, she fears that he may leave her as mysteriously as he came, and at last she cannot refrain from asking the luckless question. From this moment all happiness is lost to her. Telramund enters to slay his enemy, but Lohengrin, taking his sword, kills him with one stroke. Then he leads Elsa before the King and loudly announces his secret. He tells the astounded hearers that he is the keeper of the Holy Grail. Sacred and invulnerable to the villain, a defender of right and virtue, he may stay with mankind as long as his name is unknown. But now he is obliged to reveal it. He is Lohengrin, son of Parsifal, King of the Grail, and is now compelled to leave his wife and return to his home. The swan appears, from whose neck Lohengrin takes a golden ring, giving it to Elsa, together with his sword and golden horn.

Just as Lohengrin is about to depart Ortrud appears triumphantly declaring that it was she who changed young Godfrey into a swan and that Lohengrin would

have freed him too had Elsa not mistrusted her husband. Lohengrin, hearing this, sends a fervent prayer to Heaven, and loosens the swan's golden chain. The animal dips under water and in his stead rises Godfrey, the lawful heir of Brabant. A white dove descends to draw the boat in which Lohengrin glides away, and Elsa falls senseless in her brother's arms.

LOUISE

Opera in four acts by Gustave Charpentier.

CHARPENTIER has taken for his subject the romance of the everyday working-girl, just such a tale as one may find in the popular story-papers, or in the so-called melodrama of the cheaper theaters. But to this commonplace text he has wedded a truly Wagnerian musical setting, elaborate in orchestration, full of the "recitative which is aria, and the aria which is recitative," and with an ever-recurring *Leitmotiv* typical of the joy of Paris. First performed February 2, 1900, at the Opéra Comique in Paris, "Louise" rapidly passed into the repertoire of the world's principal lyric theaters.

The first act opens in a working-man's home in Paris. The attic is scantily furnished, but clean, and Louise, at the open window, is listening to the ardent pleadings of Julien, her lover. The girl's mother enters in time to hear Julien tell Louise that, since her parents will not permit them to wed, they must elope. The mother pulls her daughter from the window, dismisses the lover, then lectures the girl on the bad character of her suitor. The father enters, and greets his family affectionately. He has received a letter from

Julien, who begs to be accepted as a son-in-law. But while the father is rather favorably impressed by the young man's letter, his wife is not, and with the antipathy of her class for artists, she repeats all the gossip she has heard to Julien's discredit. The father then exacts a promise from Louise that she will see Julien no more.

An allegory portraying Paris introduces the second act. A night-walker, a ragpicker, and the rabble of a great city in the early dawn are shown. Julien enters with a party of friends, to whom he describes his plans for the abduction of Louise. He hides as the working-girls come by on their way to the shops. Louise enters with her mother, and the moment they part, Julien approaches the girl, and again begs her to elope with him. She refuses and he turns sadly away. The scene now shifts to the interior of a dressmaking shop, where Louise is at work with her companions. The girls chatter as they work, and the noises of the street are heard through open windows in the back. Presently Julien is heard singing to the accompaniment of his guitar. The girls flock to the windows. Julien, not seeing Louise, sings in sadder vein, and the girls lose interest —all but Louise. Unable longer to resist her lover's pleadings, she pretends to be ill, and dons her coat and hat as though going home. A moment later the girls at the window cry out in excitement. Louise has gone off with the singer.

The third act takes place in the garden of a house on Montmartre overlooking Paris. Louise tells Julien that she regrets nothing, that she is happy. Julien speaks of her parents as Mother Routine and Father Prejudice, and tells her that the selfishness of her par-

ents must be met with selfishness. The city lights up, and the lovers sing the praise of Paris, of life, of love. When night has fallen, a crowd of Julien's Bohemian associates come to celebrate the happy union. They crown Louise "Queen of Montmartre," but the festivities are interrupted by the arrival of Louise's mother. The father has fallen ill, and she begs Louise to go home with her. Julien consents, on the promise of Louise that she will return.

In the last act we return to the humble home in Paris, where the father, broken in health, is declaiming against the ingratitude of children. Louise makes no reply, but looks longingly out into the night. Called to help her mother in the kitchen, Louise is treated to another tirade against her lover. The girl recalls the promise that she should be free. The mother refuses to let her go. The father draws her to his knee, and sings her a lullaby, promising that the child shall have whatever she wants if she will be good. Louise answers that she can be happy only by returning to her lover. Then the songs in the streets excite her to the verge of hysteria. Finally, in a fit of rage, the father drives her from home. He immediately repents and calls her back, but it is too late. She has gone to rejoin Julien. "Oh, Paris!" cries the father, shaking his fist in impotent anger at the city.

LUCIA DI LAMMERMOOR
(The Bride of Lammermoor)

Tragic Opera in three acts by Gaetano Donizetti.
Text from Scott's romance by Cammerano.

HENRY ASHTON, lord of Lammermoor, has discovered that his sister Lucia loves his mortal enemy Sir Edgar of Ravenswood. He confides to Lucia's tutor Raymond that he is lost if Lucia does not marry another suitor of his (her brother's) choice.

Lucia and Edgar meet in the park. Edgar tells her that he is about to leave Scotland for France in the service of his country. He wishes to be reconciled to his enemy Lord Ashton, for, though the latter has done him all kinds of evil, though he has slain his father and burned his castle, Edgar is willing to sacrifice his oath of vengeance to his love for Lucia. But the lady, full of evil forebodings, entreats him to wait and swears eternal fidelity to him. After having bound himself by a solemn oath, he leaves her half-distracted with grief.

In the second act Lord Ashton shows a forged letter to his sister, which goes to prove that her lover is false. Her brother now presses her more and more to wed his friend Arthur, Lord Bucklaw, declaring that he and his party are lost and that Arthur alone can save him from the executioner's axe. At last, when even her tutor Raymond beseeches her to forget Edgar, and, like the others, believes him to be faithless, Lucia consents to the sacrifice. The wedding takes place in great haste, but just as Lucia has finished signing the marriage contract, Edgar enters to claim her as his own.

With grief and unbounded passion he now sees in his bride a traitress, and tearing his ring of betrothal from her finger, he throws it at her feet.

Henry, Arthur, and Raymond order the raving lover to leave the castle, and the act closes in the midst of confusion and despair.

The third act opens with Raymond's announcement that Lucia has lost her reason and has killed her husband in the bridal room. Lucia herself enters to confirm his awful news; she is still in bridal attire, and in her demented condition believes that Arthur will presently appear for the nuptial ceremony. Everybody is full of pity for her, and her brother repents his harshness too late—Lucia is fast dying, and Eliza leads her away amid the lamentations of all present.

Edgar, hearing of these things while wandering amid the tombs of his ancestors, resolves to see Lucia once more. When dying she asks for him, but he comes too late. The funeral bells toll, and he stabs himself, praying to be united to his bride in heaven.

LUCREZIA BORGIA

Tragic Opera in three acts by Gaetano Donizetti.
Text by Romani after Victor Hugo's drama.

THE heroine, whose part is by far the best and most interesting, is the celebrated poisoner and murderess, Lucrezia Borgia. At the same time she gives evidence, in her dealings with her son Gennaro, of possessing a very tender and motherly heart, and the songs in which she pours out her love for him are really fine as well as touching.

Lucrezia, wife of Don Alfonso, Duke of Ferrara,

goes to Venice in disguise to see the son of her first marriage, Gennaro. In his earliest youth he was given to a fisherman, who brought him up as his own son. Gennaro feels himself attracted toward the strange and beautiful woman who visits him, but hearing from his companions, who recognize her and charge her with all sorts of crimes, that she is Lucrezia Borgia, he abhors her. Don Alfonso, not knowing the existence of this son of an early marriage, is jealous, and when Gennaro comes to Ferrara and in order to prove his hatred of the Borgias tears off Lucrezia's name and scutcheon from the palace-gates, Rustighello, the Duke's confidant, is ordered to imprison him. Lucrezia, hearing from her servant Gubella of the outrage to her name and honor, complains to the Duke, who promises immediate punishment of the malefactor.

Gennaro enters, and Lucrezia, terror-stricken, recognizes her son. Vainly does she implore the Duke to spare the youth. With exquisite cruelty he forces her to hand the poisoned golden cup to the culprit herself, and, departing, bids her accompany her prisoner to the door. This order gives her an opportunity to administer an antidote by which she saves Gennaro's life, and she implores him to fly. But Gennaro does not immediately follow her advice, being induced by his friend Orsini to assist at a grand festival at Prince Negroni's.

Unhappily all those young men who formerly reproached and offended Lucrezia so mortally in presence of her son are assembled there by Lucrezia's orders. She has mixed their wine with poison, and herself appears to announce their death. Horror-stricken,

she sees Gennaro, who was not invited, among them. He has partaken of the wine like the others, but on her offering him an antidote he refuses to take it; its quantity is insufficient for his friends, and he threatens to kill the murderess. Then she reveals the secret of his birth to him, but he only turns from this mother, for whom he had vainly longed his whole life, and dies. The Duke, coming up to witness his wife's horrible victory, finds all either dead or dying, and Lucrezia herself expires, stricken down by deadly remorse and pain.

DIE LUSTIGEN WEIBER VON WINDSOR
(The Merry Wives of Windsor)

Comic Opera in three acts by Otto Nicolai.
Text by Mosenthal.

THIS admirable opera is, it need hardly be said, taken from Shakespeare's famous comedy. Falstaff has written love-letters to the wives of two citizens of Windsor, Mrs. Fluth and Mrs. Reich. They discover his duplicity and decide to punish the infatuated old fool.

Meanwhile Mr. Fenton, a nice but poor young man, asks for the hand of Anna Reich. But her father has already chosen a richer suitor for his daughter in the person of the silly young squire Spärlich.

In the following scene Sir John Falstaff is amiably received by Mrs. Fluth, when suddenly Mrs. Reich arrives, telling them that Mr. Fluth will be with them at once, having received notice of his wife's doings. Falstaff is packed into a clothes-basket and carried away from under Mr. Fluth's nose by two men, who are bidden to put the contents in a canal near the

Thames, and the jealous husband, finding nobody, receives sundry lectures from his offended wife.

In the second act Mr. Fluth, mistrusting his wife, makes Falstaff's acquaintance, under the assumed name of Bach, and is obliged to hear an account of the worthy fat knight's gallant adventure with his wife and its disagreeable issue. Fluth persuades Falstaff to give him a rendezvous, swearing inwardly to punish the old coxcomb for his impudence.

In the evening Anna meets her lover Fenton in the garden, and ridiculing her two suitors, Spärlich and Dr. Caius, a Frenchman, she promises to remain faithful to her love. The two others, who are hidden behind trees, must perforce listen to their own dispraise.

When the time has come for Falstaff's next visit to Mrs. Fluth, who of course knows of her husband's renewed suspicion, Mr. Fluth surprises his wife and reproaches her violently with her conduct. During this controversy Falstaff is disguised as an old woman, and when the neighbors come to help the husband in his search, they find only an old deaf cousin of Mrs. Fluth's who has come from the country to visit her. Nevertheless the hag gets a good thrashing from the duped and angry husband.

In the last act everybody is in the forest, preparing for the festival of Herne the hunter. All are masked, and Sir John Falstaff, being led on by the two merry wives, is surprised by Herne (Fluth), who sends the whole chorus of wasps, flies, and mosquitos on to his broad back. They torment and punish him, till he loudly cries for mercy. Fenton, in the mask of Oberon, has found his Anna in Queen Titania, while Dr. Caius and Spärlich, mistaking their masks for

Anna's, sink into each other's arms, much to their mutual discomfiture.

Mr. Fluth and Mr. Reich, seeing that their wives are innocent and that they only made fun of Falstaff, are quite happy, and the whole scene ends with a general pardon.

THE MACCABEES

Opera in three acts by Anton Rubinstein.
Text by Mosenthal, taken from Otto Ludwig's drama.

THE hero is the famous warrior of the Old Testament. The scene takes place one hundred and sixty years before Christ, partly at Modin, a city in the mountains of Judah, and partly in Jerusalem and its environs.

The first act shows Leah with three of her sons, Eleazar, Joarim, and Benjamin. Eleazar is envious of Judah, the eldest son, whose courage and strength are on everybody's lips, but his mother consoles him by a prophecy that Eleazar shall one day be high priest and king of the Jews.

The fête of the sheep-shearing is being celebrated, and Noëmi, Judah's wife, approaches Leah with garlands of flowers asking for her benediction. But she is repulsed by her mother-in-law, who is too proud to recognize the low-born maid as her equal and slights her son Judah for his love. She tries to incite him into rebellion against the Syrians, when Jojakim, a priest, appears. He announces the death of Osias, high priest of Zion, and calls one of Leah's sons to the important office. As Judah feels no vocation for such a burden, Eleazar, his mother's favorite, is chosen, and

so Leah sees her dream already fulfilled. They are about to depart when the approaching army of the Syrians is announced. Terror seizes the people as Gorgias, the leader of the enemy, marches up with his soldiers and loudly proclaims that the Jews are to erect an altar to Pallas Athene, to whom they must pray henceforth. Leah seeks to inflame Eleazar's spirit, but his courage fails him. The altar is soon erected, and as Gorgias sternly orders that sacrifices are to be offered to the goddess, Boas, Noëmi's father, is found willing to bow to the enemy's commands. But the measure is full, Judah steps forth, and striking Boas, the traitor to their faith, dead, loudly praises Jehovah. He calls his people to arms and repulses the Syrians, and Leah, recognizing her son's greatness, gives him her benediction.

The second act represents a deep ravine near Emmaus; the enemy is beaten and Judah is resolved to drive him from Zion's walls, but Jojakim warns him not to profane the coming Sabbath.

Judah tries to overrule the priests and to excite the people, but he is not heard and the enemy is able to kill the psalm-singing soldiers like lambs.

The next scene shows us Eleazar with Cleopatra, daughter of King Antiochus of Syria.

They love each other, and Eleazar consents to forsake his religion for her, while she promises to make him king of Jerusalem.

In the next scene Leah in the city of Modin is greeted with acclamations of joy, when Simei, a relative of the slain Boas, appears to bewail Judah's defeat. Other fugitives coming up confirm his narrative of the massacre. Leah hears that Judah fled and

that Antiochus approaches conducted by her son Eleazar. She curses the apostate. She has still two younger sons, but the Israelites take them from her to give as hostages to King Antiochus. Leah is bound to a cypress-tree by her own people, who attribute their misfortunes to her and to her sons. Only Noëmi, the despised daughter-in-law, remains to liberate the miserable mother, and together they resolve to ask the tyrant's pardon for the sons.

In the third act we find Judah, alone and unrecognized, in the deserted streets of Jerusalem. Hearing the prayers of the people that Judah may be sent to them, he steps forth and tells them who he is, and all sink at his feet swearing to fight with him to the death. While Judah prays to God for a sign of grace, Noëmi comes with the dreadful news of the events at Modin, which still further rouses the anger and courage of the Israelites. Meanwhile Leah has succeeded in penetrating into Antiochus's presence to beg the lives of her children from him. Eleazar, Gorgias, and Cleopatra join their prayers to those of the poor mother, and at last Antiochus consents, and the two boys are led into the room.

But the King only grants their liberty on condition that they renounce their faith. They are to be burned alive should they abide by their heresy. The mother's heart is full of agony, but the children's noble courage prevails. They are prepared to die for their God, but the unhappy mother is not even allowed to share their death. When Eleazar sees his brothers' firmness his conscience awakens, and notwithstanding Cleopatra's entreaties he joins them on their way to death. The hymns of the youthful martyrs are heard, but with

the sound of their voices suddenly mingles that of a growing tumult. Antiochus falls, shot through the heart, and the Israelites rush in, headed by Judah, putting the Syrians to flight. Leah sees her people's victory, but the trial has been too great; she sinks back lifeless. Judah is proclaimed King of Zion, but he humbly bends his head, giving all glory to the Almighty God.

MADAME BUTTERFLY

Japanese Lyric Tragedy in three acts by Giacomo Puccini. Founded on the book of John Luther Long and the drama by David Belasco. Text by Illica and Giacosa.

THE scene is laid in Nagasaki in our own time. The first act takes place on a hill, from which there is a grand view of the ocean and of the town below.

Goro, a marriage broker, shows his new Japanese house to an American naval lieutenant, Pinkerton, who has purchased it in Japanese fashion for 999 years, with the right of giving monthly notice. He is waiting for his bride Cho-Cho-San, called Butterfly, whom he is about to wed under the same queer conditions for one hundred yens (a yen about one dollar).

Butterfly's maid Suzuki and his two servants are presented to him, but he is impatient to embrace his sweetheart, with whom he is very much in love.

Sharpless, the United States consul, who tells him much good of the little bride, warns him not to bruise the wings of the delicate butterfly, but Pinkerton only laughs at his remonstrances.

At last Butterfly appears with her companions. At her bidding, they all shut their umbrellas and kneel to

their friend's future husband, of whom the girl is very proud. Questioned by the consul about her family, she tells him that they are of good origin, but that, her father having died, as a geisha (dancing-girl) she has to support herself and her mother. She is but fifteen and very sweet and tender-hearted.

When in procession her relations come up, they all do obeisance to Pinkerton. They are all jealous of Butterfly's good luck and prophesy an evil end, but the girl perfectly trusts and believes in her lover and even confides to him that she has left her own gods, to pray henceforth to the God of her husband.

When Pinkerton begins to show her their house, she produces from her sleeve her few precious belongings. These are some silken scarfs, a little brooch, a looking-glass, and a fan; also a long knife, which she at once hides in a corner of the house. Goro tells Pinkerton that it is the weapon with which her father performed hara-kiri (killed himself). The last things she shows her lover are some little figures representing the souls of her ancestors.

When the whole assembly is ready, they are married by the commissary. Pinkerton treats his relations to champagne, but soon the festival is interrupted by the dismal howls of Butterfly's uncle, the bonze (Buddhist monk), who climbs the hill and tells the relations that the wretched bride has denied her faith, and has been to the mission-house, to adopt her husband's religion. All turn from her with horror and curse her. But Pinkerton consoles his weeping wife, and the act closes with a charming love-duet.

The second act shows Butterfly alone. Pinkerton has left her, and she sits dreamily with her faithful maid

Suzuki, who vainly implores her gods to bring back the faithless husband. The young wife, who has been waiting three long years for his return, still firmly believes his promise to come back when the robin should build its nest. She refuses a proposal of marriage from Prince Yamadori, who has loved her for years, and now tries again to win the forsaken wife. She answers him with quiet dignity, that, though by Japanese law a wife is considered free as soon as her husband has left her, she considers herself bound by the laws of her husband's country, and Yamadori leaves her.

Sharpless now enters with a letter he has received from Pinkerton. Not daring to let her know its contents at once, he warns her that her husband will never return, and advises her to accept Prince Yamadori's offer. Butterfly is at first startled and alarmed, but soon she recovers herself, and beckoning to Suzuki, she shows Sharpless her little fair-haired, blue-eyed boy, begging the consul to write and tell her husband that his child is awaiting him.

Sharpless, deeply touched, takes leave of her, without having shown the letter, when Suzuki enters screaming and accusing Goro, who has goaded her to fury, by spreading a report in the town that the child s father is not known.

"You lie, you coward!" cries Butterfly, seizing a knife to kill the wretch. But suppressing her wrath she throws away the weapon and kicks him from her in disgust. Suddenly a cannon-shot is heard. Running on to the terrace, Butterfly perceives a war-ship in the harbor, bearing the name "Abraham Lincoln." It is Pinkerton's ship.

All her troubles are forgotten; she bids her maid gather all the flowers in the garden; these she scatters around in profusion. Then she brings her boy, and bids Suzuki comb her hair, while she herself rouges her pale cheeks and those of her child. Then they sit down behind a partition, in which they have made holes, through which they may watch the ship and await Pinkerton's arrival.

The third act finds them in the same position. Suzuki and the child have fallen asleep, while Butterfly, sleepless, watches for Pinkerton. Suzuki waking sees that it is morning and begs her mistress to take some rest. Butterfly, taking her child in her arms, retires into the inner room.

A loud knock is heard, and Suzuki finds herself in the presence of Sharpless and Pinkerton. The latter signs to her not to waken Butterfly. Suzuki is showing him the room adorned with flowers for his arrival, when she suddenly perceives a lady walking in the garden and hears that she is Pinkerton's lawful American wife.

Sharpless, taking the maid aside, begs her to prepare her mistress for the coming blow and tells her that the foreign lady desires to adopt her husband's little boy. Pinkerton himself is deeply touched by the signs of Butterfly's undying love. Full of remorse, he entreats Sharpless to comfort her as best he can, and weeping, leaves the scene of his first love-dream.

His wife Kate returning to the foot of the terrace, sweetly repeats her wish to adopt the little boy, when Butterfly, emerging from the inner room, comes to look for her long-lost husband, whose presence she feels with the divination of love. Seeing Sharpless standing

by a foreign lady, and Suzuki in tears, the truth suddenly bursts upon her. "Is he alive?" she asks, and when Suzuki answers "yes," she knows that he has forsaken her.

Turned to stone, she listens to Kate's humble apologies and to her offer to take the child. By a supreme effort she controls herself. "I will give up my child to him only; let him come and take him; I shall be ready in half an hour," she answers brokenly.

When Sharpless and Kate have left her, Butterfly sends Suzuki into another room with the child. Then, seizing her father's long knife, she takes her white veil, throwing it over the folding screen. Kissing the blade, she reads its inscription, "Honorably he dies who no longer lives in honor," and raises it to her throat. At this moment the door opens, and her child runs up to his mother with outstretched arms. Snatching him to her bosom, she devours him with kisses, then sends him into the garden. Seizing the knife once more, Butterfly disappears behind the screen, and shortly afterward the knife is heard to fall.

When Pinkerton's call, "Butterfly," is heard, she emerges once more from the background and drags herself to the door; but there her strength fails her and she sinks dead to the ground.

MANON

Opera in four acts by Jules Massenet.
Text by Meilhac and Gille.

THE subject of this opera is based on Prévost's famous novel "Manon Lescaut." The scene is laid in France in 1721.

The first act takes place in the courtyard of a large inn at Amiens. Several young cavaliers are amusing themselves by paying attentions to three pretty ladies. They impatiently call upon their host to bring dinner, and at last it is brought to them in great state.

While they are dining in the large saloon above, the stage-coach arrives with a large number of travelers; among them is young Manon, a country girl of sixteen; this is her first journey, and is to end in a convent, an arrangement made by her parents, who think her taste for worldly pleasures is greater than it should be. She is expected by her cousin Lescaut, of the Royal Guard, and while he is looking for her luggage, the young beauty is accosted by Guillot Marfontaine, an old roué and rich farmer, who annoys her with his equivocal speeches and offers her a seat in his carriage. He is quickly driven away by Lescaut on his return; the young man is, however, enticed away by his comrades to play a game of cards, for which purpose he leaves his cousin a second time. Before long another cavalier approaches Manon; this time it is the Chevalier des Grieux, a young nobleman, whose good looks and charming manners please the young girl much better. They quickly fall in love with each other, and when Des Grieux offers to take her to Paris, Manon gladly

consents, thankful to escape the convent. Remembering Guillot's offer, she proposes to make use of the farmer's carriage, and they drive gaily off just before Lescaut returns to look for his cousin. When this worthy soldier hears that the fugitives have gone off in Guillot's carriage, he abuses the farmer with great fury and swears that he will not rest until he shall have found his little cousin.

The second act takes place in a poorly-furnished apartment in Paris. Des Grieux is about to write to his father, whom he hopes to reconcile to his purpose of marrying Manon by telling him of the girl's beauty, of her youth and innocence. They are interrupted by the entrance of Lescaut, who, accompanied by De Brétigny, another victim of Manon's charms, comes to avenge the honor of the family. While Des Grieux takes Lescaut aside and pacifies him by showing him the letter he has just written, De Brétigny tells Manon that her lover will be kidnapped this very evening by his father's orders. Manon protests warmly against this act of tyranny, but De Brétigny warns her that her interference would only bring greater harm to both of them, while riches, honors, and liberty will be hers if she lets things take their course.

Manon, who on the one hand sincerely loves Des Grieux, while on the other hand she has a longing for all the good things of this world, is very unhappy, but allows herself to be tempted. When Des Grieux leaves her to post his letter she takes a most tender farewell of the little table at which they have so often sat, of the one glass from which they both drank, and of all the objects around. Des Grieux, finding her in tears, tries to console her by picturing the future of

his dreams, a little cottage in the wood where they are to live forever happy and contented. A loud knock interrupts them; Manon, knowing what will happen, tries to detain him, but he tears himself from her and, opening the door, is at once seized and carried off.

The third act opens on the promenade Cour-la-Reine in Paris, a scene of merry-making where all the buying, selling, and amusements of a great fair are going on. The pretty ladies of the first act, Yavotte, Poussette, and Rosette, are being entertained by new lovers, while rich old Guillot looks in vain for a sweetheart.

Manon, who appears on De Brétigny's arm, is the queen of the festival. She has stifled the pangs of conscience which had troubled her when she left Des Grieux, and her passion for jewels and riches is as insatiable as ever. Guillot, who hears that De Brétigny has refused to comply with her last wish, which is to order the ballet of the grand opera to dance in the open market-place for her own amusement, rushes off to pay for this whim himself, hoping thereby to gain the young lady's favor.

Manon slowly wanders about in search of new and pretty things to buy, while De Brétigny suddenly finds himself face to face with the old Count des Grieux. When he asks for news of his son the Count tells him that the young man has renounced the world and become an abbé and is a famous preacher at St.-Sulpice. He cuts De Brétigny's expressions of astonishment short by telling him that this turn of things is due to De Brétigny's own conduct, meaning that the latter had done a bad turn to his friend by crossing his path in relation to a certain pretty young lady. De Brétigny, indicating his lady-love by a gesture, says, "That is

Manon," and the Count, perceiving her beauty, quite understands his son's infatuation.

But Manon's quick ears have also caught bits of the conversation, and beckoning to her lover she sends him away to buy a golden bracelet for her. She then approaches the Count and asks if his son has quite overcome his passion for the lady who, she says, was a friend of hers. The old man acknowledges that his son had had a hard struggle with his love and grief, but adds, "One must try and forget," and Manon repeats the words and falls into a fit of sad musing.

Meanwhile Guillot has succeeded in bringing the ballet-dancers, who perform a beautiful gavotte and other dances. When these are ended he turns to Manon in hope of a word of praise, but the willful beauty only turns from him to order her carriage, which is to take her to St.-Sulpice, saying lightly to Guillot that she has not cared to look at the ballet after all.

The next scene takes place in the parlor of the seminary in St.-Sulpice. A crowd of ladies has assembled to praise the new abbé's fine preaching. They at last disperse when the young abbé enters with downcast eyes. He is warmly greeted by his father, who has followed him. The father at first tries to persuade him to give up his newly chosen vocation before he finally takes the vows, but, seeing him determined, the Count hands him over his mother's inheritance of 30,000 livres and then bids him good-by. The young man retires to find strength and forgetfulness in prayer.

When he returns to the parlor he finds Manon. She has also prayed fervently that God would pardon her and help her to win back her lover's heart. A passion-

ate scene ensues in which Manon implores his forgiveness and is at last successful. Des Grieux opens his arms to her and abandons his vocation.

The fourth act opens in the luxurious drawing-rooms of a great Paris hotel. Games of hazard and lively conversation are going on everywhere. Manon, arriving with Des Grieux, is joyously greeted by her old friends. She coaxes her lover to try his luck at play and is seconded by her cousin Lescaut, himself an inveterate gambler, who intimates that fortune always favors a beginner. Guillot offers to play with Des Grieux, and truly fortune favors him. After a few turns, in which Guillot loses heavily, the latter rises, accusing his partner of false play.

The Chevalier, full of wrath, is about to strike him, but the others hold him back and Guillot escapes, vowing vengeance. He soon returns with the police headed by the old Count des Grieux, to whom he denounces young Des Grieux as a gambler and a cheat and points out Manon as his accomplice. Old Count des Grieux allows his son to be arrested, telling him he will soon be released. Poor Manon is seized by the guards, though all the spectators, touched by her youth and beauty, beg for her release. The old Count says she only gets her deserts.

The last scene takes place on the high road leading to Havre. Cousin Lescaut meets Des Grieux, whom he promised that he would try to save Manon from penal servitude by effecting her escape. Unfortunately the soldiers he employed had meanly deserted him, on hearing which Des Grieux violently upbraids him. Lescaut pacifies the desperate nobleman by saying that he has thought of other means of rescuing Manon.

Soon the wagons conveying the convicts to their destination are heard approaching. One of these wagons stops. Lescaut, accosting one of the soldiers in charge, hears that Manon is inside, dying. He begs that he may be allowed to take a last farewell of his little cousin, and bribing the man with money, he succeeds in getting Manon out of the wagon, promising to bring her to the nearest village in due time.

Manon, sadly changed, totters forward and finds herself clasped in her lover's arms. For a little while the two forget all their woes in the joy of being together; Manon deeply repents of her sins and follies and humbly craves his pardon, while he covers her wan face with kisses. Then he tries to raise her, imploring her to fly with him, but alas! release has come too late; she sinks back and expires in her lover's embrace.

MANRU

Opera in three acts by Ignace Jan Paderewski.
Text by Nossig.

THE scene is laid in the Hungarian Tatra mountain district.

Manru, a wandering gypsy, has fallen in love with a peasant girl, Ulana, and has married her against her mother's wishes.

In the first act mother Hedwig laments her daughter's loss. While the village lasses are dancing and frolicking, Ulana returns to her mother to ask her forgiveness; she is encouraged by a hunchback, Urok, who is devoted to her, and who persuades the mother to forgive her child, on condition that she shall leave

her husband. As Ulana refuses, though she is in dire need of bread, Hedwig sternly shuts her door upon her daughter. Ulana turns to Urok, who does his best to persuade her to leave her husband.

Urok is a philosopher; he warns the poor woman that gypsy blood is never faithful, and that the time will come when Manru will leave wife and child. Ulana is frightened. Finally she obtains from Urok a love-potion, by which she hopes to secure her husband's constancy.

When she tries to turn back into the mountains, she is surrounded by the returning villagers, who tease and torment her and the hunchback until Manru comes to their rescue. But his arrival only awakes the villagers' wrath. They fall upon him, and are about to kill him, when mother Hedwig comes out and warns them not to touch the outlaws on whom her curse has fallen.

The second act takes place in Manru's hiding-place in the mountains. The gypsy is tired of the idyl. He longs for freedom, and quarrels with his wife, whose sweetness bores him. She patiently rocks her child's cradle and sings him to rest. Suddenly Manru hears the tones of a gypsy fiddle in the distance. He follows the sound, and soon returns with an old gypsy, who does his best to lure him back to his tribe. But once more love and duty prevail; and when Ulana sweetly presents him the love-potion he drains it at one draught. Immediately feeling the fire of the potent drug, he becomes cheerful, and receives his wife, who has adorned herself with a wreath of flowers, with open arms.

In the third act Manru rushes out of the small close hut. His intoxication is gone; he gasps for air and freedom. Wearily he stretches himself on the ground

and falls asleep. The full moon shines on him and throws him into a trance, during which he rises to follow the gypsy tribe, whose songs he hears. In this state he is found by Asa, the gypsy Queen, who loves him and at once claims him as her own.

But the tribe refuse to receive the apostate, and Oros, their chief, pronounces a terrible anathema against him. However, Asa prevails with her tribe to pardon Manru. Oros in anger flings down his staff of office and departs, and Manru is elected chief in his place. Once more he hesitates, but Asa's beauty triumphs; he follows her and his own people.

At this moment Ulana appears. Seeing that her husband has forsaken her, she implores Urok, who has been present during the whole scene, to bring Manru back to her. Alas! it is in vain. When Ulana sees Manru climbing the mountain path arm in arm with Asa, she drowns herself in the lake.

But Manru does not enjoy his treachery. Oros, hidden behind the rocks, is on the watch for him, and tearing Asa from him, he precipitates his rival from the rocks into the lake.

In this opera Paderewski has shown great skill in his treatment of the story, which conveys the spirit of his people as expressed in their songs and dances, and reveals the weird nature of the wandering tribes whose music he likewise adapts with telling effect. In his choice of the subject, no less than in the handling of it, he displays a true talent for dramatic work.

MARTHA

Comic Opera in four acts by Friedrich von Flotow.
Text by St. George and Friedrich.

LADY HARRIET DURHAM, tired of the pleasures and splendors of court, determines to seek elsewhere for pastime, and hoping to find it in a sphere different from her own, disguises herself and her confidante Nancy as peasant girls, in which garb they visit the fair at Richmond, accompanied by Lord Tristan, who is hopelessly enamored of Lady Harriet and unwillingly complies with her wish to escort them to the adventure in the attire of a peasant. They join the servant girls who are there to seek employment and are hired by a tenant, Plunkett, and his foster-brother Lionel, a youth of somewhat extraordinary behavior, his air being noble and melancholy and much too refined for a country squire, while the other, though somewhat rough, is frank and jolly in his manner.

The disguised ladies take the handsel from them without knowing that they are bound by it, until the sheriff arrives to confirm the bargain. Now the joke becomes reality and they hear that they are actually hired as servants for a whole year.

Notwithstanding Lord Tristan's protestations, the ladies are carried off by their masters, who know them under the names of Martha and Julia.

In the second act we find the ladies in the company of the tenants, who set them instantly to work. Of course they are totally ignorant of household work, and as their wheels will not go round, Plunkett shows them how to spin. In his rough but kind way he always commands and turns to Nancy, with whom he

falls in love, but Lionel only asks softly when he wishes anything done. He has lost his heart to Lady Harriet and declares his love to her. Though she is pleased by his gentle behavior, she is by no means willing to accept a country squire and wounds him by mockery. Meanwhile Plunkett has sought Nancy for the same purpose, but she hides herself, and at last the girls are sent to bed very anxious and perplexed at the turn their adventure has taken. But Lord Tristan comes to their rescue in a coach and they take flight, vainly pursued by the tenants. Plunkett swears to catch and punish them, but Lionel sinks into deep melancholy from which nothing can arouse him.

In the third act we meet them at a court hunt, where they recognize their hired servants in two of the lady hunters. They assert their right, but the ladies disown them haughtily, and when Lionel, whose reason almost gives way under the burden of grief and shame which overwhelms him at thinking himself deceived by Martha, tells the whole story to the astonished court, the ladies pronounce him insane and Lord Tristan sends him to prison for his insolence, notwithstanding Lady Harriet and Nancy's prayer for his pardon.

Lionel gives a ring to Plunkett, asking him to show it to the Queen, his dying father having told him that it would protect him from every danger.

In the fourth act Lady Harriet feels remorse for the sad consequences of her haughtiness. She visits the prisoner to crave his pardon. She tells him that she has herself carried his ring to the Queen and that he has been recognized by it as Lord Derby's son, once banished from court, but whose innocence is now proved.

Then the proud lady offers hand and heart to Lionel, but he rejects her, believing himself duped. Lady Harriet, however, who loves Lionel, resolves to win him against his will. She disappears, and dressing herself and Nancy in the former peasant's attire she goes once more to the fair at Richmond, where Lionel is also brought by his friend Plunkett. He sees his beloved Martha advance toward him, promising to renounce all splendors and live only for him; then his melancholy vanishes, and he weds her, his name and possessions being restored to him, while Plunkett obtains the hand of pretty Nancy, alias Julia.

MASANIELLO, or LA MUETTE DE PORTICI
(The Dumb Girl of Portici)

Opera in five acts by Daniel F. E. Auber.
Text by Scribe.

IN the first act we witness the wedding of Alfonso, son of the viceroy of Naples, with the Spanish princess Elvira. Alfonso, who has wronged Fenella, the Neapolitan Masaniello's dumb sister, and abandoned her, is tormented by doubts and remorse, fearing that she has committed suicide. During the festival Fenella rushes in to seek protection from the viceroy, who has kept her a prisoner for the past month. She has escaped from her prison and narrates the story of her undoing by gestures, showing a scarf which her lover gave her. Elvira promises to protect her and proceeds to the altar, Fenella vainly trying to follow. In the chapel Fenella recognizes her betrayer in the bridegroom of Elvira. When the newly married couple come out of the church, Elvira presents Fenella

to her husband and discovers from the dumb girl's gestures that he was her faithless lover. Fenella flees, leaving Alfonso and Elvira in sorrow and despair.

In the second act the fishermen, who have been brooding in silence over the tyranny of their foes, begin to assemble. Pietro, Masaniello's friend, has sought for Fenella in vain, but at length she appears of her own accord and confesses her wrongs. Masaniello is infuriated and swears to have revenge, but Fenella, who still loves Alfonso, does not mention his name. Then Masaniello calls the fishermen to arms and they swear perdition to the enemy of their country.

In the third act we find ourselves in the market-place in Naples where the people go to and fro, selling and buying, all the while concealing their purpose under a show of merriment and carelessness. Selva, the officer of the viceroy's bodyguard, from whom Fenella has escaped, discovers her, and the attempt to rearrest her is the sign for a general revolt, in which the people are victorious.

In the fourth act Fenella comes to her brother's dwelling and describes the horrors which are taking place in the town. The relation fills his noble soul with sorrow and disgust. When Fenella has retired to rest, Pietro enters with comrades and tries to excite Masaniello to further deeds, but he only wants liberty and shrinks from murder and cruelties.

They tell him that Alfonso has escaped and that they are resolved to overtake and kill him. Fenella, who hears all, decides to save her lover. At this moment Alfonso begs at her door for a hiding-place. He enters with Elvira, and Fenella, though at first disposed to avenge herself on her rival, pardons her for Alfon-

so's sake. Masaniello, reëntering, assures the strangers of his protection, and even when Pietro denounces Alfonso as the viceroy's son he holds his promise sacred. Pietro, with his fellow-conspirators, leaves him full of rage and hatred. Meanwhile the magistrate of the city presents Masaniello with the royal crown and he is proclaimed King of Naples.

In the fifth act we find Pietro with the other fishermen before the viceroy's palace. He confides to Moreno that he has administered poison to Masaniello in order to punish him for his treason and that the King of one day will soon die. While he speaks Borella rushes in to tell of a fresh troop of soldiers marching against the people with Alfonso at their head. Knowing that Masaniello alone can save them, the fishermen entreat him to take the command of them once more, and Masaniello, though deadly ill and half bereft of his reason, complies with their request. The combat takes place while an eruption of Vesuvius is going on. Masaniello falls in the act of saving Elvira's life. On hearing these terrible tidings Fenella rushes to the terrace, from which she leaps into the abyss beneath, while the fugitive noblemen again take possession of the city.

MEFISTOFELE

Opera in four acts, with prologue and epilogue, by Arrigo Boito.

IN the prologue Mefistofele is commanded to visit the earth, where he is to tempt the doctor and philosopher Faust, who is self-satisfied in his own wisdom. The cherubim prostrate themselves before the Most High, and the voices of repentant sinners are

heard in prayer. Angelic voices swell the chorus, which is full of beauty and strength.

The first act takes us to Frankfort on a festival day. Bells are ringing in merry chorus. Soldiers, students, and peasants mingle in the crowd, cheering as the elector appears. The peasants take partners for the dance, and Faust enters with Wagner, a student. In the crowd they observe a friar, clad in a gray robe, and strangely sinister in appearance. Wherever they go they find him at Faust's elbow. Finally Faust declares that it must be the devil. To escape the man, Faust returns to his study, but Mefistofele—for the friar is none other—stands in a dark corner awaiting him. Faust apostrophizes Nature, and, soothed by pastoral musings, opens his Bible. The fiend, with a loud scream, shows himself, but recovering, answers Faust's questions as to his identity and his business there, by proclaiming himself as the Evil One. His gray robe falls from him, and he appears richly dressed. He is ready to do Faust's bidding in exchange for his soul. On his magic cloak Mefistofele carries the philosopher away.

In the second act we see Faust and Marguerite walking arm in arm in a garden, while Mefistofele makes violent love to Martha, Marguerite's mother, who is greatly flattered. The lovers wander off under the trees, and forget time and space, until Mefistofele reminds Faust that they must leave. The scene changes to the Brocken. It is the Witches' Sabbath. The witches dance and sing in weird revelry; they make incantations, bringing before Faust a realistic picture of Marguerite's sorrowful fate. Mefistofele receives from them a crystal ball, which he balances on his hand,

saying, "Behold the earth." To the sound of diabolic music the witches disappear.

Act third shows Marguerite in prison. She has been convicted of killing her child, and is about to be executed. She becomes insane, calling upon God for pardon. Faust appears to take her away, but she scarcely understands his words. The day breaks, and Mefistofele summons Faust to depart, just as Marguerite falls back dead. Angelic voices chant of pardon and peace.

In the fourth act we are taken to the banks of a river in Greece. Here Faust and Mefistofele meet Pantalis and Helen of Troy, to whom Faust makes ardent love. Helen dramatically describes the fall of Troy, and the tragic events to which it gave rise. A change of scene introduces the epilogue. Faust is in his study considering his past life, which he regrets bitterly. Mefistofele, appearing once more, offers to transport him on his cloak anywhere he desires to go. Faust refuses to accompany him, and angel voices are heard as in the prologue and in the third act. Baffled, the fiend surrounds Faust with voluptuous women, who tempt him with every art in their power. Once more the philosopher opens his Bible, and therein reads that the vilest sinner if repentant can be saved. He prays fervently for protection from evil, and dies. Roses cover his body in token of Heaven's forgiveness. Mefistofele vanishes, utterly discomfited. In a magnificent finale angelic voices proclaim that the powers of evil are vanquished, and Faust receives his pardon.

DIE MEISTERSINGER VON NÜRNBERG
(The Mastersingers of Nuremberg)

Opera in three acts by Richard Wagner.

IN the first act we see St. Catherine's Church in Nuremberg, where divine service is being celebrated in preparation for St. John's day. Eva, the lovely daughter of Master Pogner the jeweler, sees the young knight Walther von Stolzing, who has fallen in love with Eva and who has sold his castle in Franconia to become a citizen of Nuremberg. She tells him that her hand is promised to the winner of the prize in the mastersingers' contest, to be held the next morning.

We are now called to witness one of those ancient customs still sometimes practised in old German towns. The mastersingers appear and the apprentices prepare everything needful for them. Walther asks one of them, called David, an apprentice of Hans Sachs, what he will have to do in order to compete for the prize. He has not learned poetry as a profession like those worthy workmen, and David vainly tries to initiate him into their old-fashioned rhyming. Walther leaves him, determined to win the prize after his own fashion.

Pogner appears with Beckmesser the clerk, who has the wish to be his son-in-law. Beckmesser is so infatuated that he does not doubt of his success. Meanwhile Walther comes up to them, entreating them to admit him into their corporation as a mastersinger.

Pogner consents, but Beckmesser grumbles, not at all liking to have a nobleman among them. When all are assembled, Pogner declares his intention of giving

his daughter to the winner of the contest on the day of St. John's festival, and all applaud his resolution. Eva herself may refuse him, but never is she to wed another than a crowned mastersinger. Sachs, who loves Eva as his own child, seeks to change her father's resolution, at the same time proposing to let the people choose in the matter of the prize, but he is silenced by his colleagues. They now want to know where Walther has learned the art of poetry and song, and as he designates the book of Walther von der Vogelweide, they shrug their shoulders.

He begins at once to give a proof of his art, praising Spring in a song thrilling with melody. Beckmesser interrupts him; he has marked the rhymes on the black tablet, but they are new and unintelligible to this dry verse-maker, and he will not let them pass. The others share his opinion; only Sachs differs with them, remarking that Walther's song, though not after the old rules of Nuremberg, is justified all the same, and so Walther is allowed to finish it, which he does with a bold mockery of the vain poets, comparing them to crows oversounding a singing-bird. Sachs alone feels that Walther is a true poet.

In the second act David the apprentice tells Magdalene, Eva's nurse, that the new singer did not succeed, at which she is honestly grieved, preferring the gallant younker for her mistress to the old and ridiculous clerk. The old maid loves David; she provides him with food and sweets, and many are the railleries which he has to suffer from his companions in consequence.

Evening coming on, we see Sachs in his open workshop; Eva, his darling, is in confidential talk with him. She is anxious about to-morrow, and rather than wed

Beckmesser she would marry Sachs, whom she loves and honors as a father. Sachs is a widower, but he rightly sees through her schemes and resolves to help the lovers.

It has now grown quite dark and Walther comes to see Eva, but they have not sat long together when the sounds of a lute are heard.

It is Beckmesser trying to serenade Eva, but Sachs interrupts him by singing himself, and thus excites Beckmesser's wrath and despair. At last a window opens and Beckmesser, taking Magdalene for Eva, addresses her in louder and louder tones, Sachs all the time beating the measure on a shoe. The neighboring windows open, there is a general alarm, and David, seeing Magdalene at the window apparently listening to Beckmesser, steals behind this unfortunate minstrel, and begins to slap him. In the uproar which now follows, Walther vainly tries to escape from his refuge under the lime-tree, but Sachs comes to his rescue and takes him into his own workshop, while he pushes Eva unseen into her father's house, the door of which has just been opened by Pogner.

In the third act we find Sachs in his room. Walther enters, thanking him heartily for the night's shelter. Sachs kindly shows him the rules of poetry, encouraging him to try his luck once more. Walther begins and quite charms Sachs with his love-song. After they have left the room, Beckmesser enters and, reading the poetry which Sachs wrote down, violently charges the shoemaker with wooing Eva himself. Sachs denies it and allows Beckmesser to keep the paper. The latter, who has vainly ransacked his brains for a new song, is full of joy, hoping to win the prize with it.

When he is gone Eva slips in to get her shoes, and she sees Walther stepping out of his dormitory in brilliant array. He has found a third stanza to his song, which he at once produces. They all proceed to the place where the festival is to be held, and Beckmesser is the first to try his fortunes, which he does by singing the stolen song. He sadly muddles both melody and words, and being laughed at, he charges Sachs with treachery, but Sachs quietly denies the authorship, pushing forward Walther, who now sings his stanzas inspired by love and poetry. It is needless to say that he wins the hearers' hearts as he has won those of Eva and Sachs, and that Pogner does not deny him his beloved daughter's hand.

MIGNON

Opera in three acts by Ambroise Thomas.
Text by Barbier and Carré, based on Goethe's "Wilhelm Meister."

THE first two acts take place in Germany. Lothario, a half-demented old man, poorly clad as a wandering minstrel, seeks his lost daughter Sperata. Mignon comes with a band of gypsies, who abuse her because she refuses to dance. Lothario advances to protect her, but Jarno, the chief of the troop, only scorns him, until a student, Wilhelm Meister, steps forth and rescues her, a young actress named Philine compensating the gypsy for his loss by giving him all her loose cash. Mignon, grateful for the rescue, falls in love with Wilhelm and wants to follow and serve him, but the young man, though delighted with her loveliness and humility, is not aware of her love. Nevertheless he takes her with him. He is of good

family, but by a whim just now stays with a troop of comedians, to whom he takes his protégée.

The coquette Philine loves Wilhelm and has completely enthralled him by her arts and graces. She awakes bitter jealousy in Mignon, who tries to drown herself but is hindered by the sweet strains of Lothario's harp, which appeal to the noble feelings of her nature. The latter always keeps near her, watching over the lovely child. He instinctively feels himself attracted toward her; she recalls his lost daughter to him and he sees her as abandoned and lonely as himself. Mignon, hearing how celebrated Philine is, wishes that the palace, within which Philine plays, might be struck by lightning, and Lothario at once sets the house on fire.

While the guests rush into the garden, Philine orders Mignon to bring her nosegay, the same flowers which the thoughtless youth offered to his mistress Philine. Mignon, reproaching herself for her sinful wish, at once flies into the burning house, and only afterward does her friend Laertes perceive that the theater has caught fire too. Everybody thinks Mignon lost, but Wilhelm, rushing into the flames, is happy enough to rescue her.

The third act carries us to Italy, where the sick Mignon has been brought. Wilhelm, having discovered her love, which she reveals in her delirium, vows to live only for her. Lothario, no longer a minstrel, receives them as the owner of the palace, from which he had been absent since the loss of his daughter. While he shows Mignon the relics of the past, a scarf and a bracelet of corals are suddenly recognized by her. She begins to remember her infantine prayers,

she recognizes the hall with the marble statues and her mother's picture on the wall. With rapture Lothario embraces his long-lost Sperata. But Mignon's jealous love has found out that Philine followed her, and she knows no peace until Wilhelm has proved to her satisfaction that he loves her best.

At last Philine graciously renounces Wilhelm and turns to Friedrich, one of her many adorers, whom to his own great surprise she designates as her future husband. Mignon at last openly avows her passion for Wilhelm. The people, hearing of the arrival of their master, the Marquis of Cipriani, alias Lothario, come to greet him with loud acclamations of joy, which grow still louder when he presents to them his daughter Sperata and Wilhelm, her chosen husband.

NORMA

Tragic Opera in two acts by Vincenzo Bellini.
Text by Romani.

NORMA, daughter of Orovist, chief of the druids and high priestess herself, has broken her vows and secretly married Pollio, the Roman proconsul. They have two children. But Pollio's love has vanished. In the first act he confides to his companion Flavius that he is enamored of Adalgisa, a young priestess in the temple of Irminsul, the druids' god.

Norma, whose secret nobody knows but her friend Clotilde, is worshiped by the people, being the only one able to interpret the oracles of their god. She prophesies Rome's fall, which she declares will be brought about not by the prowess of Gallic warriors but by its own weakness. She sends away the people to invoke alone the benediction of the god. When she also is

gone, Adalgisa appears, and is persuaded by Pollio to flee with him to Rome. But remorse and fear induce her to confess her sinful love to Norma, whom she, like the others, adores. Norma, however, seeing the resemblance to her own fate, promises to release her from her vows and give her back to the world and to happiness, but hearing from Adalgisa the name of her lover, who just then approaches, she of course reviles the traitor, telling the poor young maiden that Pollio is her own spouse. The latter defies her, but she bids him leave. Though as he goes he begs Adalgisa to follow him, the young priestess turns from the faithless lover and craves Norma's pardon for the offense she has unwittingly been guilty of.

In the second act Norma, full of despair at Pollio's treason, resolves to kill her sleeping boys. But they awake and the mother's heart shudders as she thinks of her purpose; then she calls for Clotilde and bids her bring Adalgisa.

When she appears Norma entreats her to be a mother to her children and to take them to their father Pollio, because she has determined to free herself from shame and sorrow by a voluntary death. But the noble-hearted Adalgisa will not hear of this sacrifice. She promises to bring Pollio back to his first love. After a touching duet, in which they swear eternal friendship to each other, Norma takes courage again. Her hopes are vain, however, for Clotilde enters to tell her that Adalgisa's prayers were of no avail. Norma, distrusting her rival, calls her people to arms against the Romans and gives orders to prepare the funeral pile for the sacrifice. The victim is to be Pollio, who was captured in the act of carrying Adalgisa off by force.

Norma orders her father and the Gauls away that she may speak alone with Pollio, to whom she promises safety if he will renounce Adalgisa and return to her and to her children. But Pollio, whose only thought is of Adalgisa, pleads for her and for his own death. Norma, denying it to him, calls the priests of the temple to denounce as victim a priestess, who, forgetting her sacred vows, has entertained a sinful passion in her bosom and betrayed the gods. Then she firmly tells them that she herself is this faithless creature, but to her father alone does she reveal the existence of her children.

Pollio, recognizing the greatness of her character, which impels her to sacrifice her own life in order to save him and her rival, feels his love for Norma revive, and stepping forth from the crowd of spectators, he takes his place beside her on the funeral pile. Both commend their children to Norma's father Orovist, who finally pardons the poor victims.

LE NOZZE DI FIGARO
(The Marriage of Figaro)

Comic Opera in four acts by Wolfgang Amadeus Mozart. Text by Da Ponte.

COUNT ALMAVIVA, though married to Rosina and loving her ardently, cannot bring himself to cease playing the rôle of a gallant cavalier; he likes pretty women wherever he finds them, and notwithstanding his high moral principles, is carrying on a flirtation with Rosina's maid, the charming Susanna. This does not hinder him from being jealous of his wife, who is here represented as a character both sweet and pas-

sive. He suspects her of being overfond of her page, Cherubino. From the bystanders, Doctor Bartolo and Marcellina, we hear that their old hearts have not yet ceased to glow at the touch of youth and love; Bartolo would fain give his affections to Susanna, while Marcellina pretends to have claims on Figaro. These are the materials which are so dexterously woven into the complicated plot and furnish so many funny passages.

In the second act we find Cherubino in the rooms of the Countess, who, innocent and pure herself, sees in him only a child; but this youth has a passionate heart and he loves his mistress ardently. Mistress and maid have amused themselves with Cherubino, putting him into women's dresses. The Count, rendered suspicious by a letter, given to him by Basilio, bids his wife open her door. The women, afraid of his jealousy, detain him a while, and only open the door when Cherubino has got safely through the window and away over the flower-beds. The Count, entering full of wrath, finds only Susanna with his wife. Ashamed of his suspicions, he asks her pardon and swears never to be jealous again. All blame in the matter of the letter is put on Figaro's shoulders, but this cunning fellow lies boldly, and the Count cannot get the clue to the mystery. Figaro and Susanna, profiting by the occasion, entreat the Count at last to consent to their wedding, which he has always put off. At this moment the gardener Antonio enters, complaining of the spoiled flower-beds. Figaro, taking all upon himself, owns that he sprang out of the window, having had an interview with Susanna and fearing the Count's anger. All deem themselves saved, when Antonio presents a document which the fugitive has lost. The Count, not quite

convinced, asks Figaro to tell him the contents; but the latter, never at a loss, and discovering that it is the page's patent, says that the document was given to him by the page, the seal having been forgotten. The Count is about to let him off, when Bartolo appears with Marcellina, who claims a matrimonial engagement with Figaro. Her claim is favored by the Count, who wishes to see Susanna unmarried. Out of this strait, however, they are delivered by finding that Figaro is the son of the old couple, the child of their early love; and all again promises well. But the Countess and Susanna have prepared a little punishment for the jealous husband as well as for the flighty lover.

They have both written letters in which they ask the men to an interview in the garden. Susanna's letter goes to the Count, Rosina's to Figaro. Under cover of night each of the two women meets her own lover, but Susanna wears the Countess's dress, while Rosina has arrayed herself in Susanna's clothes.

The Countess, not usually given to such tricks, is very anxious. While she awaits her husband, Cherubino approaches, and taking her for Susanna he, like a little Don Juan as he is, makes love to her. Hearing the Count's steps, he disappears. Almaviva caresses the seeming Susanna, telling her nice things and giving her a ring, which she accepts. They are observed by the other couple, and the sly Figaro, who has recognized Susanna notwithstanding her disguise, denounces the Count to her, vows eternal love, and generally makes his bride burn with wrath. In her anger she boxes his ears, upon which he confesses to having known her from the first, and at once restores her good humor.

Seeing the Count approach, they continue to play their former rôles, and the false Countess makes love to Figaro, till the Count accosts her as "traitress." For a while she lets him suffer all the tortures of jealousy, then the lights appear and the Count stands ashamed before his lovely wife, recognizing his mistake. The gentle Countess forgives him, and the repenting husband swears eternal fidelity. He speedily unites the lovers Figaro and Susanna, and forgives even the little page Cherubino.

DIE NÜRNBERGER PUPPE
(The Nuremberg Doll)

Comic Opera in one act by Adolphe Charles Adam.
Text by Leuven and Beauplan.

THE scene takes place in a toy-shop at Nuremberg. Cornelius, the owner, has an only son, Benjamin, whom he dearly loves notwithstanding his stupidity; while he is most unjust to his orphan nephew, Heinrich, whom he keeps like a servant after having misappropriated the latter's inheritance.

The old miser wants to procure a wife for his darling, a wife endowed with beauty and every virtue; and as he is persuaded that such a paragon does not exist in life, he has constructed a splendid doll which he hopes to endow with life by the help of Doctor Faust's magic-book.

He only awaits a stormy night for executing his design. Meanwhile he enjoys life, and when presented to us is just going with Benjamin to a masked ball, after sending at the same time his nephew supperless to bed. When they have left, Heinrich reappears in

the garb of Mephistopheles. He claps his hands and his fiancée Bertha, a poor seamstress, soon enters.

Sadly she tells her lover that she is unable to go to the ball, having given all her money, which she had meant to spend on a dress, to a poor starving beggar-woman in the street.

Heinrich, touched by his love's tender heart, good-humoredly determines to lay aside his mask, in order to stay at home with Bertha, when suddenly a bright idea strikes him. Remembering the doll, which his uncle hides so carefully in his closet, which has, however, long been spied out by Heinrich, he shows it to Bertha, who delightedly slips into the doll's beautiful clothes, which fit her admirably.

Unfortunately Cornelius and his son are heard returning while Bertha is still absent dressing. The night has grown stormy, and the old man deems it favorable for his design; so he at once proceeds to open Faust's book and to begin the charm.

Heinrich, who has hardly had time to hide himself in the chimney, is driven out by his cousin's attempts to light a fire. He leaps down into the room and the terrified couple take him for no other than the devil in person, Heinrich wearing his mask and being besides blackened by soot from the chimney. Perceiving his uncle's terror, he profits by it, and at once beginning a conjuration he summons the doll, that is to say, Bertha in the doll's dress. Father and son are delighted by her performances, but when she opens her mouth and reveals a very willful and wayward character, Cornelius is less charmed. The doll peremptorily asks for food, and Mephistopheles indicates that it is to be found in the kitchen. While the worthy pair go to

bring it, Mephistopheles, hastily exchanging words with his lady-love, vanishes into his sleeping-room.

The doll now begins to lead a dance which makes the toymaker's hair stand on end. She first throws the whole supper out of the window, following it with plate, crockery, toys, etc. Then, taking a drum, she begins to drill them, slapping their ears, mouths, and cheeks as soon as they try to approach her.

At last, when they are quite worn out, she flies into the closet. But now the father's spirit is roused, he resolves to destroy his and the devil's work; however, he is hindered by Heinrich, who now makes his appearance and seems greatly astonished at the uproar and disorder he finds in the middle of the night. He only wants to gain time for Bertha to undress and then escape.

Resolutely the old man walks into the closet to slay the doll. But he returns pale and trembling, having destroyed her while asleep and believing to have seen her spirit escape through the window with fiendish laughter. Yet, awed by his deed, he sees Heinrich returning, who confesses to his uncle that he has found out his secret about the doll, and that, having accidentally broken it, he has substituted a young girl. Cornelius, half dead with fright, sees himself already accused of murder; his only salvation seems to lie in his nephew's silence and instant flight. Heinrich is willing to leave the country provided his uncle give him back his heritage, which consists of 10,000 thalers. After some vain remonstrances the old man gives him the gold. Heinrich, having gained his ends, now introduces Bertha, and the wicked old fool and his son see that they have been the dupes of the clever nephew.

OBERON

Romantic Opera in three acts by Karl Maria von Weber. English text by Planché.

IN the first act we find Oberon, the elf-king, in deep melancholy, which no gaiety of his subjects, however charming, avails to remove. He has quarreled with his wife Titania, and both have vowed never to be reconciled until they find a pair of lovers faithful to each other in all kinds of adversity. Both long for the reunion, but the constant lovers are not to be found.

Oberon's most devoted servant is little Puck, who has vainly roved over the world to find what his master needs. He has, however, heard of a valiant knight in Burgundy, Huon, who has killed Carloman, the son of Charlemagne, in a duel, having been insulted by him. Charlemagne, not willing to take his life for a deed of defense, orders him to go to Bagdad, to slay the favorite, sitting to the left of the Calif, and to wed the Calif's daughter Rezia. Puck resolves to make this pair suit his ends. He tells Oberon the above-mentioned story, and by means of his lily-scepter shows Huon and Rezia to him. At the same time these two behold each other in a vision, so that when they awake both are deeply in love.

Oberon wakes Huon and his faithful shield-bearer Scherasmin, and promises his help in every time of need. He presents Huon with a magic horn, which will summon him at any time; Scherasmin receives a cup, which fills with wine of itself. Then he immediately transports them to Bagdad.

There we find Rezia with her Arabian maid Fatima. The Calif's daughter is to wed Babekan, a Persian

prince, but she has hated him ever since she saw Huon in her vision. Fatima has discovered the arrival of Huon. It is high time, for in the beginning of the second act we see the Calif with Babekan, who wants to celebrate the nuptials at once. Rezia enters, but at the same time Huon advances, recognizing in Rezia the fair one of his dream. He fights and stabs Babekan. The Turks attack him, but Scherasmin blows his magic horn and compels them to dance and laugh, until the fugitives have escaped.

In the forest they are overtaken, but Huon and Scherasmin, who has come after his master with Fatima, put the pursuers to flight.

Oberon now appears to the lovers, and makes them promise upon oath that they will remain faithful to each other under every temptation. He immediately after transports them to the port of Ascalon, from which they are to sail homeward. Oberon now puts their constancy to the proof. Puck conjures up the nymphs and the spirits of the air, who raise an awful tempest. Huon's ship sinks; the lovers are shipwrecked. While Huon seeks for help, Rezia is captured by the pirates, and Huon, returning to save her, is wounded and left senseless on the beach. Oberon now causes him to fall into a magic sleep, which is to last seven days.

In the third act we find Scherasmin and his bride, Fatima, in Tunis dressed as poor gardeners. A corsair has saved the shipwrecked and sold them as slaves to the Emir of Tunis. Though poor and in captivity, they do not lose courage and are happy that they are permitted to bear their hard lot together.

Meanwhile the seven days of Huon's sleep have

passed. Awaking, he finds himself, to his astonishment, in Tunis, in the Emir's garden, with his servant beside him, who is not less astonished at finding his master.

Fatima, coming back, relates that she has discovered Rezia in the Emir's harem. Huon, who finds a nosegay with a message which bids him come to the myrtle-bower during the night, believes that it comes from Rezia and is full of joy at the idea of meeting his bride. Great is his terror when the lady puts aside her veil and he sees Roschana, the Emir's wife. She has fallen in love with the noble knight, whom she saw in the garden, but all her desires are in vain; he loathes her and is about to escape, when Emir enters, captures him, and sentences him to be consumed by fire. Roschana is to be drowned. Rezia, hearing of her lover's fate, implores the Emir to pardon him. But she has already offended him by her unwillingness to listen to his protestations of love, and when he hears that Huon is her husband, he condemns them to be burned together. Their trials, however, are nearing their end. Scherasmin has regained his long-lost horn, by means of which he casts a spell on everybody, until, blowing it with all his might, he calls Oberon to their aid. The elf-king appears accompanied by Queen Titania, who is now happily reconciled to him, and thanking the lovers for their constancy, he brings them safely back to Paris, where Charlemagne holds his court. The Emperor's wrath is now gone and he warmly welcomes Sir Huon with his lovely bride, promising them honor and glory for their future days.

ORFEO ED EURIDICE

Opera in three acts by Christoph Willibald Gluck.
Text by Calzabigi.

ORFEO (Orpheus), the Greek legendary musician and singer, has lost his wife Euridice. His mournful songs fill the groves where he laments, and with them he touches the hearts not only of his friends but of the gods. On his wife's grave Amor appears to him and bids him descend into Hades, where he is to move the Furies and the Elysian shadows with his sweet melodies, and win back from them his lost wife.

He is to recover her on a condition, which is, that he never casts a look on her on their return to earth; for if he fails in this, Euridice will be forever lost to him.

Taking his lyre and casque Orfeo promises obedience, and with new hope sallies forth on his mission. The second act represents the gates of Erebus, from which flames arise. Orfeo is surrounded by furies and demons, who try to frighten him; but he, nothing daunted, mollifies them by his sweet strains and they set free the passage to Elysium, where Orfeo has to win the happy shadows. He beholds Euridice among them, veiled; the happy shadows readily surrender her to him, escorting the pair to the gates of their happy vale.

The third act beholds the spouses on their way back to earth. Orfeo holds Euridice by the hand, drawing the reluctant wife on, but without raising his eyes to her face; on and on through the winding and obscure paths which lead out of the infernal regions. Notwithstanding his protestations of love and his urgent

demands to her to follow him, Euridice never ceases to implore him to cast a single look on her, threatening him with her death should he not fulfill her wish. Orfeo, forbidden to tell her the reason of his strange behavior, long remains deaf to her cruel complaints, but at last he yields and looks back, only to see her expire under his gaze. Overwhelmed by grief and despair Orfeo draws his sword to destroy himself, when Amor appears and stays the fatal stroke.

In pity for Orfeo's love and constancy he reanimates Euridice (contrary, however, to the letter of the Greek tragedy), and the act closes with a beautiful chorus sung in Amor's praise.

OTELLO

Opera in four acts by Giuseppe Verdi.
Text by Boito.

THE first scene represents the people following excitedly the course of the ship that bears Otello (Othello), which battles with the waves. After he has landed and informed the assembly of his victory over the Turks, shouts of joy and exultation rend the air.

Then follows a convivial chat between Cassio, Rodrigo, and Iago, in the course of which the latter makes Cassio drunk. Iago's demoniacal nature is masterfully depicted here, where he soon succeeds in ruining Cassio, who loses his rank as captain.

In the third scene we see Desdemona with her husband, both rejoicing in the felicity of their mutual love.

In the second act Iago proceeds to carry out his evil intents, by sending Cassio to Desdemona, who is to intercede for him with Otello. Iago then calls Otello's

attention to the retiring Cassio, and by making vile insinuations inflames his deadly jealousy. Desdemona appears, surrounded by women and children, who offer her flowers and presents. She comes forward to plead for Cassio, and Otello suspiciously refuses. She takes out her handkerchief to cool her husband's aching forehead with it, but he throws it down and Emilia, Iago's wife, picks it up. Iago wrenches it from her and hides it.

In the next scene Iago's villainous insinuations work upon Otello, who becomes wildly suspicious. Iago relates a dream of Cassio's, in which he reveals his love for Desdemona, then he hints that he has seen Otello's first love-token, her lace handkerchief, in Cassio's hands, and both swear to avenge Desdemona's infidelity.

In the third act Otello, pretending to have a headache, asks for Desdemona's lace handkerchief. She has lost it, she tells him, but he is incredulous and charges her with infidelity. All her protests are useless, and at length he forces her to retire. Meanwhile Iago has brought Cassio and urges Otello to hide himself. Cassio has a lady-love named Bianca, and of her they speak, but Iago dexterously turns the dialogue so as to make Otello believe that they are speaking of his wife. His jealousy reaches its climax when Cassio draws forth Desdemona's handkerchief, which Iago has deposited in Cassio's house. All his doubts now seem to be confirmed. A cannon-shot announcing the arrival of a galley interrupts the conversation and Cassio quickly leaves.

In the following scene Iago advises Otello to strangle his wife. Otello consents, and gives Iago a captaincy.

Lodovico, an ambassador of Venice, arrives, with other nobles, to greet their liberator Otello. Desdemona once more asks pardon for Cassio, but is roughly rebuked by her husband. Otello reads the order which has been brought to him, and tells Cassio that he is to be general in his stead by will of the Doge of Venice; but while Cassio is confounded by this sudden change of fortune, Iago secretly vows his death, instigating his rival Rodrigo to kill him. At last Otello faints, overcome by conflicting emotions.

In the fourth act Desdemona, filled with sad forebodings, takes a touching farewell of Emilia. When she has ended her fervent prayer (one of the most beautiful things in the opera), she falls into a peaceful slumber. Otello wakes her with a kiss, and tells her immediately thereafter that she must die. She protests her innocence, but in vain, for Otello, telling her that Cassio can speak no more, smothers her. Hardly has he completed his ghastly work than Emilia comes up, announcing that Rodrigo has been killed by Cassio. Desdemona with her dying breath once more asserts her innocence, while Emilia loudly screams for help. When the others appear, Emilia discovers her husband's villainy. Iago flees, and Otello stabs himself at the feet of his innocent spouse.

I PAGLIACCI
(The Players)

Musical Drama in two acts, with a prologue, by Ruggiero Leoncavallo.

IN the prologue, a wonderful piece of music, Tonio, the clown, announces to the public the deep tragic sense which often is hidden behind a farce, and prepares them for the sad end of the lovers in this comedy.

The introduction, with its wonderful largo, is like a mournful lamentation; then the curtain opens, showing the entry of a troop of wandering actors, so common in Southern Italy. They are received with high glee by the peasants, and Canio, the owner of the troop, invites them all to the evening's play. Canio looks somewhat gloomy, and he very much resents the taunts of the peasants, who court his beautiful wife Nedda and make remarks about the clown's attentions to her. Nevertheless Canio gives way to his friends' invitation for a glass of wine, and he takes leave of his wife with a kiss, which, however, does not quite restore her peace of mind, Nedda's conscience being somewhat disturbed. But soon she casts aside all evil forebodings and vies with the birds in warbling pretty songs, which, though reminding the hearer of Wagner's Siegfried, are of surpassing harmony and sweetness. Tonio spying the moment to find Nedda alone, approaches her with a declaration of love, but she haughtily turns from him, and as he only grows more obtrusive and even tries to embrace her, she seizes a whip and slaps him in the face. Provoked to fury, he swears to avenge himself. Hardly has he turned away when the peasant Silvio appears on the wall. He is Nedda's lover, and,

having seen Canio sitting in the tavern, he entreats Nedda to separate herself from the husband she never loved and take flight with him. Nedda hesitates between duty and passion, and at last the latter prevails and she sinks into his arms. This love-duet is wonderful in style and harmony. Tonio unfortunately has spied out the lovers and returns with Canio. But, on perceiving the latter's approach, Silvio has leaped over the wall, his sweetheart's body covering his own person so that Canio is unable to recognize his rival; he once more reminds Nedda to be ready that night, and then takes flight. With an inarticulate cry Canio rushes after him, and Nedda falls on her knees to pray for her lover's escape, while Tonio triumphs over her misery. The husband, however, returns defeated; panting, he claims the lover's name, and Nedda's lips remaining sealed he is about to stab his wife when Beppo (Harlequin) intervenes. Wrenching the dagger from his unfortunate master's hands, he intimates that it is time to prepare for the play. While Nedda retires Canio breaks out into a bitter wail over his hard lot, which compels him to take part in the farce, which for him is bitter reality. With this air the tragic height of the opera is reached.

In the second act the spectators throng before the small stage, each of them eager to get the best seat. Nedda appears dressed as Columbine, and while she is collecting the money she finds time to warn Silvio of her husband's wrath. The curtain opens and Nedda is seen alone on the stage listening to the sentimental songs of Harlequin, her lover in the play. Before she has given him the sign to enter, Tonio, in the play called Taddeo, the fool, enters, bringing the food

which his mistress has ordered for herself and Harlequin. Just as it really happened in the morning, the poor fool now makes love to her in play; but when scornfully repulsed he humbly retires, swearing to the goodness and pureness of his lady-love. Harlequin entering through the window, the two begin to dine merrily, but Taddeo reënters, in mocking fright, to announce the arrival of the husband. Canio, however, is in terrible earnest, and when he hoarsely exacts the lover's name the lookers-on, who hitherto have heartily applauded every scene, begin to feel the awful tragedy hidden behind the comedy.

Nedda remains outwardly calm, and mockingly she names innocent Harlequin as the one who had dined with her. Then Canio begins by reminding her how he found her in the street a poor waif and stray, whom he nursed, petted, and loved, and Nedda remaining cold, his wrath rises to fury and he wildly curses her, shrieking, "The name, I will know his name!" But Nedda, though false, is no traitress. "Should it cost my life I will never betray him!" she cries, at the same time trying to save her life by hurrying from the stage among the spectators. Too late, alas! Canio already has reached and stabbed her, and Silvio, who rushes forward, also receives his death-stroke from the hands of the deceived husband, who has heard his name slip from the dying lips of his wife. All around stand petrified; nobody dares to touch the avenger of his honor, who stands by his wife's corpse limp and broken-hearted. "Go," says he, "go, the farce is ended."

PARSIFAL

Consecrational Stage Festival Drama by Richard Wagner.

THE last, and in the opinion of the composer and his family, the greatest of Wagner's compositions, was intended exclusively for the Festspielhaus in Bayreuth, where the stage equipment was especially designed to permit of complete fidelity to the master's directions as to its performance. For years "Parsifal" continued to draw pilgrims from every part of Europe and America to the little Bavarian town, and had the terms of Wagner's will been obeyed, it would have remained unknown, save to these pilgrims, until 1913. But American enterprise had not been reckoned with. Heinrich Conried, in 1903, found this work an excellent medium for drawing the attention of the whole musical world to the Metropolitan Opera House in New York. There followed litigation, protests from the Wagner family, and attacks from the pulpit, and when Conried had sold out his house with the stalls at $10, seats were sold at a premium as high as $85. Then Henry W. Savage gave an excellent production in English, and in two years' time America knew its "Parsifal" as well as its "Mikado."

The first scene is laid in a forest on the grounds of the keepers of the Grail near Castle Monsalvat. Old Gurnemanz awakes two young squires for their morning prayer, and bids two knights prepare a bath for the sick King Amfortas, who suffers cruelly from a wound, dealt him by the sorcerer Klingsor, the deadly foe of the Holy Grail. The Grail is a sacred cup, from which Christ drank at the last Passover, and which also received his blood. Titurel, Amfortas's

father, has built the castle to shield it, and appointed holy men for its service. While Gurnemanz speaks with the knights about their poor master's sufferings, in rushes Kundry, a sorceress in Klingsor's service, condemned to laugh eternally as a punishment for having derided Christ while he was suffering on the cross. She it was who with her beauty seduced Amfortas and deprived him of his holy strength, so that Klingsor was enabled to wrest from the King his holy spear Longinus, with which he afterward wounded him. Kundry is in the garb of a servant of the Grail; she brings balm for the King, who is carried on to the stage in a litter, but it avails him not: "a guileless fool" with a child's pure heart, who will bring back the holy spear and touch him with it, can alone heal his wound.

Suddenly a dying swan sinks to the ground, and Parsifal, a young knight, appears. Gurnemanz reproaches him severely for having shot the bird, but he appears to be quite ignorant of the fact that it was wrong, and, when questioned, proves to know nothing about his own origin. He only knows his mother's name "Herzeleid" (heart-break), and Kundry, who recognizes him, relates that his father Gamuret perished in battle, and that his mother reared him, a guileless fool, in the desert. When Kundry mentions that his mother is dead and has sent her last blessing to her son, Parsifal is almost stunned by this, his first grief. Gurnemanz conducts him to the castle, where the Knights of the Grail are assembled in a lofty hall. Amfortas is laid on a raised couch, and from behind Titurel's voice is heard imploring his son to efface his guilt in godly works. Amfortas, writhing with pain, is comforted by the prophecy:

By pity lightened, the guileless fool—
Wait for him—my chosen tool.

The Grail is uncovered, the blessing given, and the repast of love begins. Amfortas's hope revives, but toward the end his wound bursts out afresh. Parsifal, on hearing Amfortas's cry of agony, clutches at his heart, without, however, understanding his own feelings.

The second act reveals Klingsor's magic castle. Kundry, not as a demon now, but as a woman of imperious beauty, is awakened by Klingsor to seduce Parsifal. She yearns for pardon, for sleep and death, but she struggles in vain against the fiendish Klingsor.

The tower gradually sinks; a beautiful garden rises, into which Parsifal gazes with rapture and astonishment. Lovely maidens rush toward him, accusing him of having destroyed their lovers. Parsifal, surprised, answers that he slew them because they checked his approach to their charms. But when their tenderness waxes hotter he gently repulses the damsels and at last tries to escape. He is detained, however, by Kundry, who tells him again of his beloved mother, and when Parsifal is sorrow-stricken at having forgotten her in his thoughtless rambles, she consoles him, pressing his lips with a fervent kiss. This rouses the dreamy youth, he awakes to his duty, he feels the King's spear-wound burning; the unconscious fool is a fool no longer, but conscious of his mission and distinguishing right from wrong. He calls to the Saviour to save him from a guilty passion, and at last he starts up, spurning Kundry. She tells him of her own crime, of Amfortas's fall, and curses all paths and ways which would lead him from her. Klingsor, appearing at her cry,

flings the holy spear at Parsifal, but it remains floating over his head, and the youth, grasping it, destroys the magic by the sign of the cross.

In the third act Gurnemanz awakes Kundry from a deathlike sleep, and is astonished to find her changed. She is penitent and serves the Grail. Parsifal enters from the woods. Gurnemanz recognizes and greets him, after his wanderings in search of the Grail, which have extended over long years. Kundry washes his feet and dries them with her own hair. Parsifal, seeing her so humble, baptizes her with water from the spring, and the dreadful laugh is taken from her; then she weeps bitterly. Parsifal, conducted to the King, touches his side with the holy spear, and the wound is closed. Old Titurel, brought on the stage in his coffin, revives once more a moment, raising his hands in benediction. The Grail is revealed, pouring a halo of glory over all. Kundry, with her eyes fixed on Parsifal, sinks dead to the ground, while Amfortas and Gurnemanz render homage to their new King.

PAUL AND VIRGINIA

Romantic Opera in three acts by Victor (Félix Marie) Massé. Text by Barbier and Carré.

THE opera begins with a scene in the cottage of Marguerite, Paul's mother. She and Mme. de la Tour, mother of Virginia, are discussing their children, who have always been like brother and sister, but are now unconsciously drifting into a deeper feeling. Marguerite talks of sending Paul to India for a time. Domingues, a trusted slave, starts up, protesting. Laughter and shouts are heard, when a ship from

France is sighted; Mme. de la Tour hurries off, thinking it may bear news of the forgiveness of a wealthy aunt. Domingues talks of Paul and Virginia, wondering what changes the money will cause, and, as a storm arises, goes to seek the young people, who presently enter, laughing, shielded from the storm by a great banana-leaf, held above their heads. Virginia seats herself; Paul throws himself on a rug at her feet. As they innocently sing of their love and innocent pleasures, Meala, another slave, enters, footsore and weary. She is wounded by the lash of a whip. Virginia gives her food. They cannot keep an escaped slave, so Virginia offers to intercede for her with her master.

The scene changes to the plantation of St. Croix. St. Croix appears, followed by two huge negroes with whips. He kicks and cuffs the slaves, and orders bloodhounds set on Meala's track. She enters with Paul and Virginia. Virginia, kneeling at his feet, sweetly asks his forgiveness for the slave. St. Croix, moved by her girlish beauty, grants what she asks, with a mental reservation. They turn to depart. St. Croix asks them to stay and rest after their long walk. The negroes sing, dance, and play for their amusement. Meala now sings alone, and in her song warns Paul that Virginia will be in danger if she stays, as St. Croix is drinking heavily. They hurry away. St. Croix, in a rage, turns on Meala and orders her to be lashed while she can stand. He drinks himself into a stupor. Meala screams wildly, and St. Croix, rousing himself, orders the slaves to sing louder to drown her voice. Then follows an *entr'acte* in the forest.

The second act brings us to the house of Mme. de la

Tour. Virginia is arrayed in festival attire and decked with jewels. Domingues sits on the floor, weaving a mat. Virginia's mother hands her a mirror. Domingues, shaking his head, declares that the gold will bring sorrow. Virginia is to go to France, and she is overcome with grief because she now realizes her love for Paul. Domingues advises her in a song not to go. Paul is at the door. He enters, but does not recognize the grand young lady before him as Virginia. She remains silent as he reproaches her, then hurries away. Marguerite, calling Paul, tells him that there is a stain upon his birth. They decide to depart forever. Meala warns them of the coming of St. Croix, who now appears. Virginia, entering, buys Meala from him with some of the gold. Meala warns Paul to keep watch, or St. Croix will carry Virginia off. A change of scene shows a fountain beneath the trees; sea in the distance. Virginia enters, singing a joyous song, then falls asleep, while Meala hums a lullaby. Virginia sees in a vision the planter's house in flames. The governor brings an order from the king for Virginia's deportation. They waken her, and she is swiftly carried to the ship.

The third act opens on the seashore. Paul, now melancholy, stands looking out to sea. He is half-crazed by grief. His mother is in despair. Paul receives a letter, in which Virginia tells of her loneliness and love for him. He sees in a vision a ballroom, with Virginia dancing a minuet, amid splendid surroundings. Her harp is brought in; she sings and her voice is wafted to her lover. He sings in unison with her, begging her to sing once more. Their voices seem to mingle regardless of intervening space. St. Croix ap-

pears in the room beside her; she repulses him, and refuses his hand. Paul is entranced, and tells Domingues what he has seen. A ship is seen on the horizon approaching the island. A storm arises, causing it to be wrecked. Paul hears Virginia calling him, and at last her body is washed up on the shore at his feet.

PELLÉAS ET MÉLISANDE

Opera in five acts by Claude Debussy.
Text adapted from Maeterlinck's play.

GOLAUD, a grandson of King Arkel, meets Mélisande while wandering in the woods. A coronet she has worn has dropped into a well, but though she cries bitterly, she will not let Golaud fish it out; nor will she tell her name or country, although dressed like a princess, if somewhat in tatters. Golaud takes the maiden to the castle where he lives with Arkel, the old Queen Genevieve, and Yniold, his son by a wife some time deceased. Six months later Golaud, contrary to a family compact, makes Mélisande his wife, and takes her away, then writes to Pelléas, his half-brother, begging him to intercede with the old King, and effect a reconciliation. Genevieve reads this letter to Arkel, and they agree to welcome home the eloping lovers. Pelléas and Mélisande meet for the first time in the castle garden when the latter returns as Golaud's bride.

In the second act Pelléas and Mélisande are disclosed chatting together near a well, into which Mélisande drops her wedding ring. Instead of telling her husband the truth when he misses the ring, Mélisande tells Golaud that she has lost it in a cavern by the sea. Go-

laud sends her to look for the ring, with Pelléas to guard her from danger. But the moon shines brightly as they wander together on the sands, and the two are taken in a pitfall of which the trusting husband had not dreamed.

In the third act Golaud surprises Pelléas, who is passionately kissing Mélisande's hair, which is of luxuriant growth, and streams down to him from the balcony where she stands. By way of warning, he takes Pelléas through dungeons of the castle, suggestive of death and suffering, then commands him to avoid Mélisande in future.

The next scene is at night. Golaud learns from Yniold that Pelléas and Mélisande still meet. Raising the child in his arms so that he can look into Mélisande's room, Golaud ascertains that even then Pelléas and Mélisande are together.

In the fourth act Pelléas, at last realizing that he loves his brother's wife, tells Mélisande that he is going away on a long journey. Then, as Arkel is expressing his sympathy to Mélisande, and deploring the dullness of her surroundings, Golaud enters, bitterly reproaches Mélisande for her misconduct, and swings her about by her long hair. The next scene is devoted to a childish soliloquy by Yniold, but the action is soon resumed. Pelléas and Mélisande again meet, and again he avows his determination to go away. A mutual confession of love follows, and as Golaud enters they are locked in each other's arms. Drawing his sword, Golaud strikes down Pelléas, then starts in pursuit of Mélisande, who has fled.

The fifth act takes place in Mélisande's apartment in the castle. Mélisande has been lying in a stupor,

following a delirium in which she has given birth to a child. Golaud knows that she is dying, and reproaches himself for his violence. When Mélisande regains consciousness, he begs her forgiveness, which she readily grants. Then he implores her to tell him if her relations with Pelléas were innocent, and if she really loved the dead man. To this she replies that she loved him, but that they were innocent. Still Golaud is tormented by doubt, which can never be resolved; for a moment later, when Mélisande's child is brought to her, she is dead.

PHILÉMON ET BAUCIS

Opera in two acts by Charles François Gounod.
Text by Barbier and Carré.

IN the first act Jupiter comes to Philémon's hut, accompanied by Vulcan, to seek refuge from a storm, which the god himself has caused. He has come to earth to verify Mercury's tale of the people's badness, and finding the news only too true, besides being uncourteously received by the people around, he is glad to meet with a kindly welcome at Philémon's door.

This worthy old man lives in poverty, but in perfect content with his wife Baucis, to whom he has been united in bonds of love for sixty years. Jupiter, seeing at once that the old couple form an exception to the evil rule, resolves to spare them, and to punish only the bad folks. The gods partake of the kind people's simple meal, and Jupiter, changing the milk into wine, is recognized by Baucis, who is much awed by the discovery. But Jupiter reassures her and promises to grant her only wish, which is, to be young again with

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her husband and to live the same life. The god sends them to sleep, and then begins the intermezzo.

Phrygians are seen reposing after a festival, bacchants rush in and the wild orgies begin afresh. The divine is mocked and pleasure praised as the only god. Vulcan comes, sent by Jupiter to warn them, but as they only laugh at him, mocking Olympus and the gods, Jupiter himself appears to punish the sinners. An awful tempest arises, sending everything to wrack and ruin.

In the second act Philémon's hut is changed into a palace; he awakes to find himself and his wife young again. Jupiter, seeing Baucis's beauty, orders Vulcan to keep Philémon apart, while he courts her. Baucis, though determined to remain faithful to her Philémon, feels, nevertheless, flattered at the god's condescension, and dares not refuse him a kiss. Philémon, appearing on the threshold, sees it, and violently reproaches her and his guest, and, though Baucis suggests who the latter is, the husband does not feel in the least inclined to share his wife's love even with a god. The first quarrel takes place between the couple, and Vulcan, hearing it, consoles himself with the reflection that he is not the only one to whom a fickle wife causes sorrow. Philémon bitterly curses Jupiter's gift; he wishes his wrinkles back, and with them his peace of mind. Throwing down Jupiter's statue, he leaves his wife to the god. Baucis, replacing the image, which happily is made of bronze, sorely repents her behavior toward her beloved husband. Jupiter finds her weeping, and praying that the gods may turn their wrath upon herself alone. The god promises to pardon both if she is willing to listen to his love. She

agrees to the bargain, on condition that Jupiter shall grant her a favor. He consents, and she entreats him to make her old again. Philémon, listening behind the door, rushes forward to embrace the true wife and joins his entreaties to hers. Jupiter, seeing himself caught, would fain be angry, but their love conquers his wrath. He does not recall his gift, but giving them his benediction he promises never more to cross their happiness.

THE PIPE OF DESIRE

Romantic Opera in one act by Frederick S. Converse. Text by Barton.

THIS opera, the first work of an American composer to be accepted for performance during the regular season of the Metropolitan Opera House, was produced there in 1910. Its first actual performance, with full stage accessories, took place January 31, 1906, in Boston. The book is highly poetic, the music admirably descriptive.

In a mountain glade, closed in by forest and rocks, through which one catches a glimpse of the valley below, the elves sing a joyous hymn, for it is spring, and the flowers are budding. Iolan, a peasant much beloved by the elves, is seen approaching, and they determine that he shall witness their festivities. It is madness, the Old One, their king, tells them, but on the first day of spring their wishes are supreme.

Iolan thinks he must be dreaming as the fairy folk surround him, but he returns their expressions of good will, and shows them a purse containing the gold with which he means to buy a farm. Then he will wed Naoia, and he invites them all to the feast. The Old

One alone is gloomy, and when the elves tell Iolan that this is the mightiest of them all, he cannot understand. "Ten thousand years of life my crown," says the Old One, in explanation, "the earth my purse of gold, this Pipe, which hangs about my neck, the scepter of the world."

In accordance with their annual custom, the elves demand that the Old One pipe for them, that they may dance. He protests, but is obliged to grant their request, and the elves dance merrily. But Iolan is not in the least awed by the Pipe. Any other would have served as well, he thinks, and he declares that no power on earth or in heaven can make him dance, save with his promised bride. The elves compel the Old One to play the Pipe again, and Iolan is forced to dance. The elves jeer at him for doubting the potency of the charm, but in revenge he wrests the Pipe from the Old One, and the mirth of the elves instantly changes to terror. They offer him wealth and power if he will return this sacred instrument, for, says the Old One, "it is the Pipe God gave to Lilith and she played to man in Eden, but its charm was rent by woman." Still Iolan will not heed the warning. The Old One pronounces accursed the mortal that dares to sound the Pipe, but Iolan replies by blowing a harsh note, at which the elves, screaming with fear, retire into hiding.

Again Iolan sounds the Pipe, and as he does so, sees the vision of his utmost wish—a farm lying in a peaceful valley, and wife and children waiting to welcome him. "Naoia," he cries, "leave all! leave all and come to me."

Regaining possession of the Pipe, the Old One says,

"The Pipe but played the note of your desire," and disappears. Now Iolan sees his beloved arise from bed, and, obeying his command, race toward him, dashing through streams, scaling the rocks, sometimes falling, but always coming on, on, until at last she joins her lover, trembling and exhausted. The curse is soon fulfilled, for Naoia's journey has been too much for human endurance. She dies. Maddened at this great loss, Iolan scatters the gold with which he had meant to buy a home for his bride, and cries aloud, "There is no God, and I am all alone!"

"There is a God," the Old One says, "whose laws unchanging no man may hope to disobey. Upon his Pipe you blew your one desire, forced your own will upon the ordained way. Man has his will, man pays the penalty." Iolan is about to strike the Old One with his staff, but stays his arm as the Old One says, "Strike, if you think her soul demands revenge."

The elves, who have ruined the mortal they wished to befriend, are grief-stricken. The Old One, at their petition, now plays the Song of Autumn. The season changes. The leaves are falling from the trees, and Iolan breathes his last in peace beside the body of his beloved. As the curtain falls, the elves are chanting "Nothing is wasted, nothing is wasted."

POIA

Opera in three acts by Arthur Finley Nevin.
Text by Hartley.

THIS opera will go down in history as the first American work of its kind to be produced in a foreign opera house. It was given at the Royal Opera House, Berlin, in 1910. It was first performed in concert form in Pittsburg, January 16, 1907.

The book is based on legends of Indian origin, and the action takes place among the Blackfeet Indians at a time prior to the coming of the white race.

Poia, whose name means scar-face, is so called because of the birthmark which disfigures him. He loves the daughter of a chief, Natoya, but she scorns his ugliness, preferring Sumatsi, a warrior who is bold and handsome and wicked. To banish the unwelcome wooer, she tells Poia that unless he can free himself from his disfigurement she can never wed him. Nenahu, the medicine woman, tells Poia that only the Sun God can remove this blemish, and then warns Sumatsi that only evil can result from a union with Natoya. But Natoya gladly accepts the gifts of Sumatsi, and neither heeds the warning. Poia goes forth to seek the Sun God.

When the curtain rises on the second act, Poia, in the midst of a forest, prays to the Sun God, but Natosi scorns him, even as the maiden had. Just then Poia rescues the morning star, Episua, who has been attacked by eagles, and this heroic deed avails him where prayer has failed. Poia sinks into a profound sleep, and Mola, Nepu, Moku, and Stuyi, the four seasons, dance about him at the god's behest, giving

him manly beauty in place of ugliness. Natosi invites the young warrior to dwell with him among the gods, but Poia thinks of Natoya, and refuses. Then is the god enraged; but again he softens when Poia has told his story, and in the end he sends Poia back to his people with a rich robe for Natoya. And Episua is his guiding star, while Wolf Trail (the Milky Way) teaches him a song which shall command the love of woman, and presents to him a magic whistle.

In the last act we return with Poia to the camp of the Blackfeet. Poia, whose scar symbolized his mystic attributes as the scapegoat of his people, finds that troubles have come upon them in his absence, and that the people blame Natoya for driving him away. The infatuation of the maiden for Sumatsi has, indeed, grown deeper in Poia's absence, but though an impassioned love-scene is revealed between the two, the moment Natoya hears Poia's magic song in the distance, she loves the singer and hates Sumatsi. The young warrior is welcomed as the savior of his tribe. Natoya alone seems cold. She fears him because of the present he had brought from the Sun God, for the robe can be worn only by a pure woman, and Natoya is no longer pure. Sumatsi, mad with jealousy, tries to kill Poia, but Natoya intervenes, and receives the fatal blow. A ray from the Sun God slays the wicked Sumatsi, then Poia, raising the dying maiden in his arms, declares that her sacrifice has made her pure. He invests her with the sacred robe, and together they are wafted to the realms of the Sun God.

THE POSTILION OF LONGJUMEAU

Comic Opera in three acts by Adolphe Charles Adam.
Text by Leuven and Brunswick.

CHAPELOU, stage-driver at Longjumeau, is about to celebrate his marriage with the young hostess of the post-house, Madeleine. The wedding has taken place and the young bride is led away by her friends, according to an old custom, while her bridegroom is held back by his comrades, who compel him to sing. He begins the romance of a young postilion, who had the luck to be carried away by a princess, having touched her heart by his beautiful playing on the cornet. Chapelou has such a fine voice that the superintendent of the Grand Opera at Paris, the Marquis de Courcy, who hears him, is enchanted, and being in search of a good tenor, succeeds in winning over Chapelou, who consents to leave his young wife in order to follow the Marquis's call to glory and fortune. He begs his friend Bijou, a wheelwright, to console Madeleine by telling her that he will soon return to her. While Madeleine calls for him in tenderest accents, he drives away with his protectors, and Bijou delivers his message, determined to try his fortune in a similar way. The desperate Madeleine resolves to fly from the unhappy spot, where everything recalls to her her faithless husband.

In the second act we find Madeleine under the assumed name of Mme. de Latour. She has inherited a fortune from an old aunt, and makes her appearance in Paris, as a rich and noble lady, with the intention of punishing her husband, whom she, however, still loves. During these six years that have passed since

their wedding day, Chapelou has won his laurels under the name of St. Phar, and is now the first tenor of the Grand Opera and everybody's spoiled favorite. Bijou is with him as leader of the chorus, and is called Alcindor. We presently witness a comical rehearsal in which the principal singers are determined to do as badly as possible. They all seem hoarse and, instead of singing, produce the most lamentable sounds. The Marquis de Courcy is desperate, having promised this representation to Mme. de Latour, at whose country-seat near Fontainebleau he is at present staying. As soon as St. Phar hears the name of this lady his hoarseness is gone and all sing their best. We gather from this scene that Mme. de Latour has succeeded in enthralling St. Phar; he has an interview with her, and won by his protestations of love, she consents to marry him.

St. Phar, not wishing to commit bigamy, begs his friend Bijou to perform the marriage ceremony in a priest's garb, but Mme. de Latour locks him in her room along with Bourdon, the second leader of the chorus, while a real priest unites the pair for the second time.

St. Phar enters the room in high spirits, when his companions, beside themselves with fear, tell him that he has committed bigamy. While they are in mortal terror of being hanged, Mme. de Latour enters in her former shape as Madeleine, blows out the candle, and torments St. Phar, assuming now the voice of Mme. de Latour, now that of Madeleine. After she has sent her fickle husband into an abyss of unhappiness and fear, the Marquis de Courcy, who had himself hoped to wed the charming widow, appears with

the police to imprison the luckless St. Phar, who already considers himself as good as hanged, and in imagination sees his first wife Madeleine rejoicing over his punishment. But he has been made to suffer enough, and at the last moment Madeleine explains everything, and Chapelou obtains her pardon.

Both in text and music this opera, which is decidedly French in all respects, deserves to be ranked among the best works of its class thus far produced.

LE PROPHÈTE

(The Prophet)

Opera in five acts by Giacomo Meyerbeer.
Text by Scribe.

THE scene is laid in Holland at the time of the wars with the Anabaptists. Fides, mother of the hero, John of Leyden, keeps an inn near Dordrecht. She has just betrothed a young peasant girl to her son, but Bertha is a vassal of the Count of Oberthal and dares not marry without his permission.

As they set about getting his consent to the marriage, three Anabaptists, Jonas, Mathisen, and Zacharias, appear, exciting the people with their speeches and false promises. While they are preaching, Oberthal enters, but smitten with Bertha's charms he refuses his consent to her marriage and carries her off, with Fides as companion.

In the second act we find John waiting for his bride. As she delays, the Anabaptists try to win him for their cause, they prophesy him a crown, but as yet he is not ambitious, and life with Bertha looks

sweeter to him than the greatest honors. As the night comes on, Bertha rushes in to seek refuge from her pursuer, from whom she has fled. Hardly has she hidden herself when Oberthal enters to claim her. John refuses his assistance, but when Oberthal threatens to kill his mother he gives up Bertha to the Count, while his mother, whose life he has saved at such a price, asks God's benediction on his head. Then she retires for the night, and the Anabaptists appear once more, again trying to win John over. This time they succeed. Without a farewell to his sleeping mother, John follows the Anabaptists, to be henceforth their leader, their Prophet-King.

In the third act we see the Anabaptists' camp; their soldiers have captured a party of noblemen, who are to pay ransom. They all make merry and the famous ballet on the ice forms part of the amusements. In the background we see Münster, now in the hands of Count Oberthal's father, who refuses to surrender it to the enemy. They resolve to storm it, a resolution which is heard by young Oberthal, who has come disguised to the Anabaptists' camp in order to save his father and the town.

But as a light is struck he is recognized and is about to be killed, when John hears from him that Bertha has escaped. She sprang out of the window to save her honor, and falling into the stream, was saved. When John learns this, he bids the soldiers spare Oberthal's life that he may be judged by Bertha herself.

John has already endured great pangs of conscience at seeing his party so wild and bloodthirsty. He refuses to go farther, but, hearing that an army of soldiers has broken out of Münster to destroy the Ana-

baptists, he rallies. Praying fervently to God for help and victory, inspiration comes over him and is communicated to all his adherents, so that they resolve to storm Münster. They succeed, and in the fourth act we are in the midst of this town, where we find Fides, who, knowing that her son has turned Anabaptist, though not aware of his being their Prophet, is receiving alms to save his soul by masses. She meets Bertha, disguised in a pilgrim's garb. Both vehemently curse the Prophet, when this latter appears to be crowned in state.

His mother recognizes him, but he disowns her, declaring her mad, and by strength of will he compels the poor mother to renounce him. Fides, in order to save his life, avows that she was mistaken and she is led to prison.

In the last act we find the three Anabaptists, Jonas, Mathisen, and Zacharias, together. The Emperor is near the gates of Münster, and they resolve to deliver their Prophet into his hands in order to save their lives.

Fides has been brought into a dungeon, where John visits her to ask her pardon and to save her. She curses him, but his repentance moves her so that she pardons him when he promises to leave his party. At this moment Bertha enters. She has sworn to kill the false Prophet, and she comes to the dungeon to set fire to the gunpowder hidden beneath it. Fides detains her, but when she recognizes that her bridegroom and the Prophet are one and the same person, she wildly denounces him for his bloody deeds and stabs herself in his presence. Then John decides to die also, and after the soldiers have led his mother away, he himself sets fire to the vault.

Then he appears at the coronation banquet, where he knows that he is to be taken prisoner. When Oberthal, the bishop, and all his treacherous friends are assembled, he bids two of his faithful soldiers close the gates and flee. This done, the castle is blown into the air with all its inhabitants. At the last moment Fides rushes in to share her son's fate, and all are thus buried under the ruins.

I PURITANI

(The Puritans)

Opera in three acts by Vincenzo Bellini.
Text by Pepoli.

THE action takes place in England during the Great Rebellion. Lord Walton, who has promised the hand of his daughter Elvira to Ricardo, is in command of Plymouth for the Puritans. But the girl loves Arturo, a young noble who has adhered to the house of Stuart. Giorgio, brother of Lord Walton, brings his niece the news that her father has agreed that she shall marry Arturo, who is now admitted to the fortress. Within the walls is Henrietta Maria, widow of Charles I, who is under sentence of death. Arturo assists the august prisoner to escape, disguised as Elvira. Believing that she has been deserted by her lover, Elvira becomes insane. Meantime Arturo, proscribed by Parliament, is in grave danger. Giorgio then appeals to the generosity of Ricardo, who agrees that he will induce the Parliamentary leaders to pardon Arturo, provided he is taken unarmed. Arturo returns to the fortress to explain his disappearance to Elvira, and is captured. The news of his pardon

arrives in time, however, and the young people are restored to happiness.

The music of this opera is considered by good judges of this form of composition to belong with Bellini's best achievements. It is rich in varied melodies, and the chorus of Puritans, with which the first act concludes, is full of strength and animation.

DAS RHEINGOLD

(The Rhinegold)

First Division of the Music-Drama "Der Ring des Nibelungen" (The Ring of the Nibelungs) by Richard Wagner.

AS first conceived, Wagner's great "festival play in three days" was a trilogy based on the mythology of the Norse and German peoples. As was usual with him, Wagner took a poet's liberties with the old legends. "Das Rheingold," written as the result of an afterthought, to serve as a "fore-evening," made of the group a tetralogy—"Das Rheingold," "Die Walküre," "Siegfried," and "Götterdämmerung"—which stands as the most perfect embodiment of Wagner's art-theories, and, with the exception of "Parsifal," his last work.

The first scene is laid in the very depths of the Rhine, where we see three nymphs frolicking in the water. They are the guardians of the Rhinegold, which glimmers on a rock.

Alberich, a Nibelung, highly charmed by their grace and beauty, tries to make love to each one of them alternately. As he is an ugly dwarf, they at first allure and then deride him, gliding away as soon as he comes near, and laughing at him. Discovering their mockery

at last, he swears vengeance. He sees the Rhinegold shining brightly, and asks the nymphs what it means. They tell him of its wonderful qualities, which would render the owner all-powerful if he should form it into a ring and forswear love.

Alberich, listening attentively, all at once climbs the rock, and before the frightened nymphs can cry for help, has grasped the treasure and disappeared. Darkness comes on; the scene changes into an open district on mountain heights. In the background we see a grand castle, which the rising sun illumines. Wotan, the father of the gods, and Fricka, his wife, are slumbering on the ground. Awakening, their eyes fall on the castle for the first time. It is Valhalla, the palace which the giants have built for them at Wotan's bidding. As a reward for their services they are to obtain Freya, the goddess of youth; but already Wotan repents of his promise and forms plans with his wife to save her lovely sister. The giants Fafner and Fasolt enter to claim their reward. While they negotiate, Loge, the god of fire, comes up, relates the history of Alberich's theft of the Rhinegold, and tells Wotan of the gold's power. Wotan decides to rob the dwarf, promising the treasure to the giants, who consent to accept it in Freya's stead. But they distrust the gods and take Freya with them as a pledge. As soon as she disappears the beautiful gods seem old and gray and wrinkled, for the golden apples to which Freya attends and of which the gods partake daily to be forever youthful, wither as soon as she is gone. Then Wotan, without any further delay, starts for Nibelheim with Loge, justifying his intention by saying that the gold is stolen property. They disappear in a cleft and we

find ourselves in a subterranean cavern, the abode of the Nibelungs.

Alberich has forced his brother Mime to forge a Tarnhelm for him, which renders its wearer invisible. Mime vainly tries to keep it for himself; Alberich, the possessor of the all-powerful ring which he himself formed, takes it by force and making himself invisible strikes Mime with a whip until the latter is half dead. Wotan and Loge, hearing his complaints, promise to help him. Alberich, coming forth again, is greatly flattered by Wotan and dexterously led on to show his might. He first changes himself into an enormous snake and then into a toad. Wotan quickly puts his foot on it, while Loge seizes the Tarnhelm. Alberich, becoming suddenly visible in his real shape, is bound and led away captive. The gods return to the mountain heights of the second scene, where Alberich is compelled to part with all his treasures, which are brought by the dwarfs. He is even obliged to leave the ring, which Wotan intends to keep for himself. With a dreadful curse upon the possessor of the ring Alberich flees.

When the giants reappear with Freya, the treasures are heaped before her; they are to cover her entirely, so it is decided, and not before will she be free. When all the gold has been piled up, and even the Tarnhelm thrown on the hoard, Fasolt still sees Freya's eye shine through it, and at last Wotan, who is most unwilling to part with the ring, is induced to do so by Erda, goddess of the earth, who appears to him and warns him. Now the pledge is kept and Freya is released. The giants quarrel over the possession of the ring and Fafner kills Fasolt, thereby fulfilling Alberich's curse.

With lightened hearts the gods cross the rainbow bridge and enter Valhalla, while the songs and wailings of the Rhine nymphs are heard, imploring the restitution of their lost treasure.

RIGOLETTO

Opera in three acts by Giuseppe Verdi.
Text by Piave from Victor Hugo's drama "Le roi s'amuse."

THE Duke of Mantua, a wild and debauched youth, covets every girl or woman he sees, and is assisted in his vile purposes by his jester, Rigoletto, an ugly, humpbacked man. We meet him first helping the Duke to seduce the wife of Count Ceprano, and afterward the wife of Count Monterone. Both husbands curse the vile Rigoletto and swear to be avenged. Monterone especially, appearing like a ghost in the midst of a festival, hurls such a fearful curse at them that Rigoletto shudders.

This bad man has one tender point, it is his blind love for his beautiful daughter Gilda, whom he brings up carefully, keeping her hidden from the world and shielding her from all wickedness. But the cunning Duke discovers her and gains her love under the assumed name of a student named Gualtier Maldé.

Gilda is finally carried off by Ceprano and two other courtiers, aided by her own father, who holds the ladder believing that Count Ceprano's wife is to be the victim. A mask blinds Rigoletto and he discovers, too late, by Gilda's cries that he has been duped. Gilda is brought to the Duke's palace. Rigoletto appears in the midst of the courtiers to claim Gilda, and then they hear that she, whom they believed to be his mistress, is

his daughter, for whose honor he is willing to sacrifice everything. Gilda enters and, though she sees that she has been deceived, she implores her father to pardon the Duke, whom she still loves. But Rigoletto vows vengeance, and engages Sparafucile to stab the Duke. Sparafucile decoys him into his inn, where his sister Maddalena awaits him. She too is enamored of the Duke, who makes love to her as to all young females, and she entreats her brother to have mercy on him. Sparafucile declares that he will wait until midnight, and will spare him if another victim should turn up before then. Meanwhile Rigoletto persuades his daughter to fly from the Duke's pursuit, but before he takes her away he wants to show her lover's fickleness in order to cure her of her love.

She comes to the inn in masculine attire, and, hearing the discourse between Sparafucile and his sister, resolves to save her lover. She enters the inn and is instantly put to death, placed in a sack, and given to Rigoletto, who proceeds to the river to dispose of the corpse. At this instant he hears the voice of the Duke, who passes by, singing a frivolous tune. Terrified, Rigoletto opens the sack and recognizes his daughter, who is yet able to tell him that she gave her life for that of her seducer, and then expires. With an awful cry the unhappy father sinks upon the corpse. Count Monterone's curse has been fulfilled.

ROBERT LE DIABLE
(Robert the Devil)

Opera in five acts by Giacomo Meyerbeer.
Text by Scribe and Delavigne.

ROBERT, Duke of Normandy, has a friend of gloomy exterior named Bertram, with whom he travels but to whose evil influence he owes much trouble and sorrow. Without knowing it himself, Robert is the son of this erring knight, who is an inhabitant of hell. During his wanderings on earth he seduced Bertha, daughter of the Duke of Normandy, whose offspring Robert is. This youth is very wild and has, therefore, been banished from his country. Arriving in Sicily, Isabella, the King's daughter, and he fall mutually in love.

In the first act we find Robert in Palermo surrounded by other knights, to whom a young countryman of his, Raimbaut, tells the story of "Robert de Diable" and his fiendish father; warning everybody against them. Robert, giving his name, is about to deliver the unhappy Raimbaut to the hangman, when the peasant is saved by his bride Alice, Robert's foster-sister. She has come to Palermo by order of Robert's deceased mother, who sends her last will to her son in case he should change his bad habits and prove himself worthy. Robert, feeling that he is not likely to do this, begs Alice to keep it for him. He confides in the innocent maiden, and she promises to reason with Isabella, whom Robert has irritated by his jealousy, and who has banished him from her presence.

As a recompense for her service Alice asks Robert's permission to marry Raimbaut. Seeing Robert's friend,

Bertram, she recognizes the latter's likeness to Satan, whom she saw in a picture, and instinctively shrinks from him. When she leaves her master, Bertram induces his friend to try his fortune with the dice and he loses all.

In the second act we are introduced into the palace of Isabella, who laments Robert's inconstancy. Alice enters, bringing Robert's letter, and he instantly follows to crave his mistress's pardon. She presents him with a new suit of armor, and he consents to meet the Prince of Granada in mortal combat. But Bertram lures him away by deceiving him with a phantom. Robert vainly seeks the Prince in the forest, and the Prince of Granada is in his absence victorious in the tournament and obtains Isabella's hand.

The third act opens with a view of the rocks of St. Irene, where Alice hopes to be united with Raimbaut. The peasant expects his bride, but meets Bertram instead, who makes him forget Alice by giving him gold and dangerous advice. Raimbaut goes away to spend the money, while Bertram descends to the evil spirits in the deep. When Alice comes Raimbaut is gone, and she hears the demons calling for Bertram. Bertram extracts a promise from her not to betray the dreadful secret of the cavern. She clings to the Saviour's cross for protection, and is about to be destroyed by Bertram, when Robert approaches, to whom she decides to reveal all. But Bertram's renewed threats at last oblige her to leave them.

Bertram now profits by Robert's rage and despair at the loss of his bride, his wealth, and his honor to draw him on to entire destruction. He tells Robert that his rival used magic arts, and suggests that he should try

the same expedient. Then he leads him to a ruined cloister, where he resuscitates the guilty nuns. They try to seduce Robert first by drink, then by gambling, and last of all by love. In the last Helena, the most beautiful of the nuns, succeeds and makes him remove the cypress-branch, a talisman, by which in the fourth act he enters Isabella's apartment unseen. He awakes his bride out of her magic sleep to carry her off, but overcome by her fears and her appeal to his honor, he breaks the talisman and is seized by the now awakened soldiers; but Bertram appears and takes him under his protection.

The fifth act opens with a chorus sung by monks, which is followed by a prayer for mercy. Robert, concealed in the vestibule of the cathedral, hears it full of contrition. But Bertram is with him, and, his term on earth being short, he confides to Robert the secret of his birth and appeals to him as his father.

He almost succeeds, when Alice comes up, bringing the news that the Prince of Granada renounces Isabella's hand, being unable to pass the threshold of the church. Bertram urges Robert all the more vehemently to become one with him, suggesting that Isabella is likewise lost to him, who has transgressed the laws of the Church, when in the last extremity Alice produces his mother's will, in which she warns him against Bertram, entreating him to save his soul. Then at last his good angel is victorious, his demon father vanishes into the earth, and Robert, united by prayer to the others, is restored to a life of peace and goodness.

Although in "Robert le Diable" Meyerbeer worked with a text in many ways defective, he made it serve

his purpose by means of his musical effects. The music itself, though often strong and brilliant, is felt to lack depth and earnestness; but, notwithstanding this, the opera is recognized as having a distinct place in the history of musical development, where it marks a stage of progress from the bondage of conventionality.

LE ROI L'A DIT

(The King Has Said It)

Comic Opera in three acts by Clément P. L. Delibes. Text by Gondinet.

THE Marquis de Moncontour has long wished to be presented to the King Louis XIV, and as he has been fortunate enough to catch the escaped paroquet of Mme. de Maintenon, he is at last to have his wish accomplished. By way of preparation for his audience he tries to learn the latest mode of bowing, his own being somewhat antiquated, and the Marquise and her four lovely daughters and even Javotte, the nice little ladies' maid, assist him. After many failures the old gentleman succeeds in making his bow to his own satisfaction, and he is put into a litter and borne off, followed by his people's benedictions. When they are gone Benoit, a young peasant, comes to see Javotte, who is his sweetheart. He wishes to enter the Marquis's service. Javotte thinks him too awkward, but she promises to intercede in his favor with Miton, a dancing-master, who enters just as Benoit disappears. He has instructed the graceful Javotte in all the arts and graces of the noble world, and when he rehearses the steps and all the nice little tricks of his art with her, he is so delighted with his pupil that he pronounces

her manners worthy of a princess; but when Javotte tells him that she loves a peasant he is filled with disgust and orders her away.

Miton's real pupils, the four lovely daughters of the Marquis, now enter, and while the lesson goes on Miton hands a billet-doux from some lover to each of them. The two elder, Agathe and Chimene, are just in the act of reading theirs when they hear a serenade outside, and shortly afterward the two lovers are standing in the room, having taken their way through the window. The Marquis Flarembel and his friend, the Marquis de la Bluette, are just making a most ardent declaration of love when Mme. la Marquise enters to present to her elder daughters the two bridegrooms she has chosen for them. The young men hide behind the ample dresses of the young ladies, and all begin to sing with great zeal, Miton beating the measure, so that some time elapses before the Marquise is able to state her errand. Of course her words excite great terror, the girls flying to the other side of the room with their lovers and receiving the two elderly suitors, Baron de Merlussac and Gautru, a rich old financier, with great coolness and a refusal of their costly gifts. When the suitors are gone the two young strangers are detected, and the angry mother decides at once to send her daughters to a convent, from which they shall only issue on their wedding day.

When they have departed in a most crestfallen condition, the old Marquis returns from his audience with the King and relates its astounding results. His Majesty had been so peremptory in his questioning about the Marquis's son and heir that the Marquis, losing his presence of mind, promised to present his son at court

on the King's demand. The only question now is where to find a son to adopt, as the Marquis has only four daughters. Miton, the ever useful, at once presents Benoit to the parents, engaging himself to drill the peasant into a nice cavalier in ten lessons. Benoit takes readily to his new position; he is fitted out at once, and when the merchants come, offering their best in cloth and finery, he treats them with an insolence worthy of the proudest seigneur. He even turns from his sweetheart Javotte.

In the second act Benoit, dressed like the finest cavalier, gives a masked ball in his father's gardens. Half Versailles is invited, but he has made the mistake of inviting many people who have long been dead. Those who do appear seem to him to be very insipid, and wanting some friends with whom he can enjoy himself, the useful Miton presents the Marquises de la Bluette and de Flarembel, who are delighted to make the acquaintance of their sweethearts' brother.

Benoit hears from them that he has four charming sisters who have been sent to a convent, and he at once promises to assist his new friends. Meanwhile Javotte appears in the mask of an Oriental queen and Benoit makes love to her, but he is very much stupefied when she takes off her mask and he recognizes Javotte. She laughingly turns away from him, when the good-for-nothing youth's new parents appear to reproach him with his levity. But Benoit, nothing daunted, rushes away, telling the Marquis that he intends to visit his sisters in the convent. Miton tries in vain to recall him. Then the two old suitors of Agathe and Chimene appear to complain that their deceased wife and grandmother were invited, and while the Marquis explains

his son's mistake the four daughters rush in, having been liberated by their lovers and their unknown brother, whom they greet with a fondness very shocking to the old Marchioness. The elderly suitors withdraw, swearing to take vengeance on the inopportune brother.

In the last act Benoit appears in his father's house in a somewhat dilapidated state. He has spent the night among gay companions and met Gautru and Merlussac successively, who have both fought him and believe they have killed him, Benoit having feigned to be dead.

When the old Marquis enters he is very much astonished at receiving two letters of condolence from his daughters' suitors. Miton appears in mourning, explaining that Mme. de Maintenon's visit being expected they must all wear dark colors, as she prefers these. Meanwhile Benoit has had an interview with Javotte, in which he declares his love to be undiminished, and he at once asks his father to give him Javotte as his wife, threatening to reveal the Marquis's deceit to the King if his request is not granted. In the dilemma help comes in the persons of the two young Marquises, who present their King's condolences to old Moncontour. This gentleman hears to his great relief that his son is supposed to have fallen in a duel and he is disposed of. Nobody is happier than Javotte, who now claims Benoit for her own, while the Marquis, who receives a duke's title from the King in compensation for his loss, gladly gives his two elder daughters to their young and noble lovers.

The girls, well aware that they owe their happiness to their adopted brother, are glad to provide him with

ample means for his marriage with Javotte, and the affair ends to everybody's satisfaction. The opera throughout is replete with musical delights that have called forth the highest praise.

ROMÉO ET JULIETTE

Opera in five acts by Charles François Gounod.
Text by Barbier and Carré.

THE first act takes place in the palace of the Capulets, where a masked ball is being held. Roméo, a Montague, meets the daughter of his unwilling host, and they love each other at sight. Tybalt, Capulet's nephew, recognizes in Roméo the enemy of his race, and drags Juliette away, but is prevented from attacking Roméo by Capulet himself. In the second act we have the familiar garden scene, the lovers breathing their sighs in sweetest music. In the third act the lovers are united by Friar Laurent, but Roméo, involved in combat with Tybalt, kills his adversary. The fourth act reveals the parting of the lovers, for Roméo has been banished from the city. Juliette's father insists on her marriage to the Count of Paris, and the good friar contrives to aid her to escape. In the last act, seeing Juliette apparently dead, Roméo takes poison. When Juliette, whose death has only been simulated, awakes to find her beloved dying, she resolves to join him, and with her death the opera ends.

SALOME

Opera in one act by Richard Strauss.

STRAUSS'S text of this opera is adapted from the drama with the same title by Oscar Wilde. Though the principal characters are Biblical, the story is not, for Salome is represented as loving John the Baptist, and as demanding his "head on a charger" only after the prophet has scorned her wiles and seductions. Its one great spectacular feature is the "Dance of the Seven Veils," by means of which Salome obtains from Herod his promise to grant whatever request she may prefer. Following this, Salome receives the bloody head from the hands of the executioner, and rapturously kisses the dead lips. Even Herod is unable to support this spectacle, and by his orders the soldiers crush the woman to death with their shields.

"Salome" was first performed in Dresden, December 5, 1905. Two years later it was produced by Heinrich Conried for his own benefit at the Metropolitan Opera House, New York. It was gorgeously mounted, but the impression created was so unfavorable that the owners of the opera house gave orders to Conried that it should not be repeated. In 1908-09 it was presented at the Manhattan Opera House, New York. The impresario was not, however, permitted to give the work in Boston.

SAMSON ET DALILA
(Samson and Delilah)

Opera in three acts by Charles Camille Saint-Saëns.
Text by Lemaire.

THE libretto is Biblical; the scene is laid in Gaza, in Palestine, 1150 years before Christ. In the first act the Israelites, groaning under the yoke of the Philistines, pray to God for deliverance. They are derided and insulted by Abi Melech, satrap of Gaza. Samson, unable longer to endure the blasphemy hurled by the heathen against the God of Israel, rises up in mighty wrath, and so inspires his brethren that they suddenly take up arms, and precipitating themselves on their unsuspecting oppressors, first slay Abi Melech and then rout the whole army of the Philistines.

The high priest of the heathen god Dagon, finding his friend slain, vows to be avenged upon the Israelites, but he is deserted by all his companions, who flee before Samson's wrath.

In the next scene the Israelites return victorious and are greeted with triumphant songs and offerings of flowers. Even the Philistine Delilah, the rose of Sharon, receives them with her maidens, and pays homage to the hero Samson. Delilah had enthralled him once before, and again her beauty causes him very nearly to forget his people and his duty; but an aged Israelite implores him not to listen any more to the arts and wiles of the enchantress.

In the second act Delilah has an interview with the high priest, whom she promises to avenge her people by winning Samson's love once more. She proudly refuses the reward which the high priest offers her,

for it is her bitter hatred against the hero, who once loved and then forsook her, which prompts her to ruin him and to force from him by every means in her power the secret of his strength.

When the high priest has left her, Samson comes down the steep mountain path, drawn to Delilah's house against his will. She receives him with the greatest tenderness, and once more her beauty and her tears assert their power over him, so that he sinks at her feet and falters out his love for her. In vain she tries to lure his secret from him. At last she leaves with words of contempt and enters the house. This proves his undoing. Goaded beyond earthly power, he rushes after her and seals his fate. After a while the Philistines surround the house and Delilah herself delivers her unfortunate lover, whom she has deprived of his strength by cutting off his locks, to his foes.

In the third act we find Samson in prison. Bereft of his eyesight, he has to turn the heavy mill. From the outside the wailings and reproaches of his Israelite brethren are heard, who have again been subjugated by their foes. Bitterly repentant, Samson implores God to take his life as the price of his people's deliverance.

In the last scene he is led away to Dagon's temple, there to be present at the festival of the Philistines, celebrated with great pomp in honor of their victory.

On the conclusion, after an exquisite ballet, Delilah presents a golden cup to the blind hero, and jeers at him for having been fool enough to believe in her love for him, the enemy of her country. Samson maintains silence, but when they order him to sacrifice at Dagon's shrine he whispers to the child who is guiding him to lead him to the pillars of the temple.

This being done, he loudly invokes the God of Israel, seizes the pillars, and tears them down with a mighty crash, burying the Philistines under the ruins of the temple.

"Samson et Dalila," in which Saint-Saëns is seen at his best, has oftener been given in concert than in opera form. It was first heard in this country in oratorio form. For many years the work was unsuccessful, but has finally taken its place among standard operas.

SIEGFRIED

Second day of the Nibelungen Ring by Richard Wagner. Musical Drama in three acts.

THE first act represents a part of the forest where Fafner guards the Rhinegold and where Sieglinde has found refuge. We find her son Siegfried—to whom, when she was dying, she gave birth—in the rocky cave of Mime the Nibelung (brother of Alberich), who has brought up the child as his own, knowing that he is destined to slay Fafner and to gain the ring, which he covets for himself. Siegfried, the brave and innocent boy, instinctively shrinks from this father, who is so ugly, so mean and vulgar, while he has a deep longing for his dead mother, whom he never knew. He gives vent to these feelings in impatient questions about her. The dwarf answers unwillingly and gives him the broken pieces of the old sword Nothung (needful), which his mother left as the only precious remembrance of Siegfried's father. Siegfried asks Mime to forge the fragments afresh, while he rushes away into the woods.

During his absence Wotan comes to Mime in the

guise of a wanderer. Mime, though he knows him not, fears him and would fain drive him away. Finally he puts three questions to his guest. The first is the name of the race which lives in earth's deepest depths, the second the name of those who live on earth's back, and the third that of those who live above the clouds. Of course Wotan answers them all, redeeming his head and shelter thereby; but now it is his turn to put three questions. He first asks what race it is that Wotan loves most, though he dealt hardly with them, and Mime answers rightly that they are the Wälsungs, whose son Siegfried is; then Wotan asks after the sword which is to make Siegfried victorious. Mime joyously names "Nothung," but when Wotan asks him who is to unite the pieces he is in great embarrassment, for he remembers his task and perceives too late what question he ought to have asked. Wotan leaves him, telling him that only that man can forge it who never knew fear. Siegfried, finding the sword still in fragments when he returns, melts these in fire, and easily forges them together to Mime's great awe, for he sees now that this boy is the one whom the stranger has meant.

In the second act we see the opening of Fafner's cavern, where Alberich keeps watch for the dragon's slayer, so long predicted. Wotan, approaching, warns him that Alberich's brother Mime has brought up the boy who is to slay Fafner in the hope of gaining Alberich's ring, the wondrous qualities of which are unknown to Siegfried. Wotan awakes Fafner, the dragon, telling him that his slayer is coming.

Mime, who has led Siegfried to this part of the forest under the pretext of teaching him fear, approaches

now, and Siegfried, eager for combat, kills the dreadful worm. Accidentally tasting the blood, he all at once understands the language of the birds. They tell him to seek for the Tarnhelm and for the ring, which he finds in the cavern. Meanwhile, the brothers, Alberich and Mime, quarrel over the treasure which they hope to gain. When Siegfried returns with ring and helmet, he is again warned by the voice of a wood-bird not to trust in Mime. Having tasted the dragon's blood, Siegfried is enabled to probe Mime's innermost thoughts, and so he learns that Mime means to poison him in order to obtain the treasure. He then kills the traitor with a single stroke. Stretching himself under the linden-tree to repose after that day's hard work, he again hears the voice of the wood-bird, which tells him of a glorious bride sleeping on a rock surrounded by fire; and flying before him, the bird shows Siegfried the way to the spot.

In the third act we find Wotan once more awakening Erda, to seek her counsel as to how best to avert the doom which he sees coming, but she is less wise than he, and so he decides to let fate have its course. When he sees Siegfried coming he, for the last time, tries to oppose him by barring the way to Brünnhilde, but the sword Nothung splits the god's spear. Seeing that his power avails him nothing, he retires to Valhalla, there to await the "Twilight of the Gods."

Siegfried plunges through the fire, awakes the Valkyr, and after a long resistance wins the proud virgin.

LA SONNAMBULA
(The Sleep-Walker)

Opera in two acts by Vincenzo Bellini.
Text by Romani.

THE scene of action is a village in Switzerland, where the rich farmer Elvino has married a poor orphan, Amina. The ceremony has taken place at the magistrate's, and Elvino is about to obtain the sanction of the Church to his union, when the owner of the castle, Count Rodolfo, who fled from home in his boyhood, returns most unexpectedly and, at once making love to Amina, excites the bridegroom's jealousy. Lisa, the young owner of a little inn, who wants Elvino for herself and disdains the devotion of Alessio, a simple peasant, tries to avenge herself on her happy rival. Lisa is a coquette and flirts with the Count, whom the judge recognizes. While she yet prates with him, the door opens and Amina enters, walking in her sleep and calling for Elvino. Lisa conceals herself, but forgets her handkerchief. The Count, seeing Amina's condition and awed by her purity, quits the room, where Amina lies down, always in deep sleep. Just then the people, having heard of the Count's arrival, come to greet him and find Amina instead. At the same moment Elvino, summoned by Lisa, rushes in, and finding his bride in the Count's room, turns away from her in disdain, snatching his wedding ring from her finger in his wrath, and utterly disbelieving Amina's protestations of innocence and the Count's assurances. Lisa succeeds in attracting Elvino's notice and he promises to marry her.

The Count once more tries to persuade the angry

bridegroom of his bride's innocence, but without result, when Teresa, Amina's foster-mother, shows Lisa's handkerchief, which was found in the Count's room. Lisa reddens, and Elvino knows not whom he shall believe, when all of a sudden Amina is seen emerging from a window of the mill, walking in a trance and calling for her bridegroom in most touching accents.

All are convinced of her innocence, when they see her in this state of somnambulism, in which she crosses a very narrow bridge without falling.

Elvino himself replaces the wedding ring on her finger, and she awakes from her trance in his arms. Everybody is happy at the turn which things have taken; Elvino asks Amina's forgiveness and leaves Lisa to her own bitter reflections.

TANNHÄUSER

Romantic Opera in three acts by Richard Wagner.

WAGNER took his subject from an old legend, which tells of a minstrel called Tannhäuser (probably identical with Heinrich von Ofterdingen), who won all prizes by his beautiful songs and all hearts by his noble bearing. So the palm is allotted to him at the yearly "Tournament of Minstrels" on the Wartburg, and his reward is to be the hand of Elisabeth, niece of the Landgrave of Thuringia, whom he loves. But instead of behaving sensibly, this erring knight suddenly disappears nobody knows where, leaving his bride in sorrow and anguish. He falls into the hands of Venus, who holds court in the Hörselberg near Eisenach, and Tannhäuser, at the opening of the first scene, has already passed a whole year with her.

At length Tannhäuser has grown tired of sensual love and pleasure, and, notwithstanding Venus's allurements, he leaves her, vowing never to return to the goddess, but to expiate his sins by a holy life. He returns to the charming vale behind the Wartburg, where he hears again the singing of the birds, the shepherds playing on the flute, and the pious songs of the pilgrims on their way to Rome. Full of repentance, he kneels down and prays, when suddenly the Landgrave appears with some minstrels, among them Wolfram von Eschenbach, Tannhäuser's best friend. They greet their long-lost companion, who, however, cannot tell where he has been all the time, and as Wolfram reminds him of Elisabeth, Tannhäuser returns with the party to the Wartburg.

It is just the anniversary of the Tournament of Minstrels, and in the second act we find Elisabeth with Tannhäuser, who craves her pardon and is warmly welcomed by her. The high prize for the best song is again to be Elisabeth's hand, and Tannhäuser resolves to win her once more. The Landgrave chooses "love" as the subject whose nature is to be explained by the minstrels. Every one is called by name, and Wolfram von Eschenbach begins, praising love as a well, deep and pure, a source of the highest and most sacred feeling. Others follow: Walter von der Vogelweide praises the virtue of love, every minstrel celebrates spiritual love alone.

But Tannhäuser, who has been in Venus's fetters, sings of another love, warmer and more passionate, but sensual. And when the others remonstrate, he loudly praises Venus, the goddess of heathen love. All stand aghast; they recognize now where he has been

so long; he is about to be put to death, when Elisabeth prays for him. She loves him dearly and hopes to save his soul from eternal perdition. Tannhäuser is to join a party of pilgrims on their way to Rome, there to crave for the Pope's pardon.

In the third act we see the pilgrims return from their journey. Elisabeth anxiously expects her lover, but he is not among them. Fervently she prays to the Holy Virgin; but not that a faithful lover may be given back to her—rather that he may be pardoned and his immortal soul saved. Wolfram is beside her; he loves the maiden, but he has no thought for himself; he only feels for her whose life he sees ebbing swiftly away, and for his unhappy friend.

Presently, when Elisabeth is gone, Tannhäuser comes up in pilgrim's garb. He has passed a hard journey, full of sacrifices and castigation, and all in vain, for the Pope has rejected him. He has been told in hard words that he is forever damned and will as little get deliverance from his grievous sin as the stick in his hand will ever bear green leaves afresh.

Full of despair, Tannhäuser is returning to seek Venus, whose siren songs already fall alluringly on his ear. Wolfram entreats him to fly, and when Tannhäuser fails to listen he utters Elisabeth's name. At this moment a procession descends from the Wartburg chanting a funeral song over an open bier. Elisabeth lies on it dead, and Tannhäuser sinks on his knee beside her, crying, "Holy Elisabeth, pray for me." Then Venus disappears and all at once the withered stick begins to bud and blossom, and Tannhäuser, pardoned, expires at the side of his beloved.

"Tannhäuser" was represented at the Dresden Thea-

ter, in June, 1890, according to Wagner's changes of arrangement, done by him in Paris, 1861, for the Grand Opera, by order of Napoleon III. This arrangement the composer acknowledged as the only correct one.

These alterations were limited to the first scene in the mysterious abode of Venus, and Wagner's motives for the changes become clearly apparent when it is remembered that the simple form of "Tannhäuser" was composed in the years 1843 and 1845, in and near Dresden, at a time when there were neither means nor taste in Germany for such high-flown scenes as those which excited Wagner's brain. Afterward success rendered Wagner bolder, and he endowed the person of Venus with more dramatic power and thereby threw a vivid light on the great attraction she exercises on Tannhäuser. The decorations are by far richer, and a ballet of sirens and fauns was added, a concession which Wagner had to make to the Parisian taste. Venus's part, now sung by the first prima donnas, has considerably gained by the alterations, and the first scene is far more interesting than before, but it is to be regretted that the Tournament of Minstrels has been shortened and particularly the fine song of Walter von der Vogelweide omitted by Wagner. All else is as of old, as indeed Elisabeth's part needed nothing to add to her purity and loveliness, which stand out now in even bolder relief against the beautiful but sensual part of Venus.

THAÏS

Opera in four acts by Jules Massenet.
Text by Gallet.

PERHAPS the most popular of all Massenet's lyric dramas, certainly the best known outside of France itself, is this, which has the advantage of an excellent libretto, founded upon a novel of great appeal. The scene is laid in Egypt in the stormy period when Christianity was battling for supremacy with paganism. Athanael and other monks, presided over by Palemon, have retired to the desert for a life of meditation and prayer, and the rising curtain reveals these holy men at their evening meal—all but Athanael, who has been in Alexandria for the brethren. Palemon has seen Athanael in a vision, and as he tells the monks that their brother is returning, the weary traveler enters. After an exchange of greetings, he tells the monks that Alexandria is given over to sin, and ruled by Thaïs, an infamous priestess of Venus, whom he had known before his conversion. Palemon sagely advises the brothers to forget the world in seeking out their own salvation.

Night falls, and in a dream Athanael sees Thaïs enacting the rôle of Aphrodite in the theater at Alexandria. The mob applauds the lovely priestess, who redoubles her efforts to charm. With the coming of the dawn the vision fades and Athanael wakes. Impressed by what he has seen, he declares that he will return to Alexandria and make of Thaïs a Christian convert. Vainly do Palemon and the monks seek to dissuade him. In the next scene we find Athanael in Alexandria, a guest in the palace of his old friend

Nicias, who causes him to be newly robed and perfumed, but laughs at his idea of converting Thaïs. Then comes the priestess herself, surrounded by her admirers, and when she asks who Athanael is, and learns his mission, she too is amused, and is preparing to enact for Athanael's edification the scene which he had beheld in his dreams. Filled with loathing, Athanael rushes from the palace.

In the second act Thaïs, worn with pleasure and unhappy, kneels before the shrine of Venus, beseeching the goddess to grant her eternal beauty. Athanael comes to preach the faith of the Redeemer; but though Thaïs listens with interest, and denies herself to Nicias, the latest of her lovers, she is unconvinced. Athanael tells her that he will await her coming with the rising of the sun, and retires, meaning to spend the night in prayer before her door. Then, after an interlude by the orchestra, the scene shifts, and Athanael is shown reclining on the portico of Thaïs's house. He is aroused by Thaïs herself, who tells him that she has prayed, has wept, and having seen the nothingness of pleasure, has come in obedience to his commands. Athanael takes from Thaïs a statuette of Cupid, the one memento she has brought with her, dashes it to the ground, and bids her follow him to a convent presided over by Albine, a daughter of the Cæsars, who has embraced the religious life. Before they can depart, Nicias, who has just won a fortune at the gaming-table, brings in a party of friends to celebrate the occasion, and all are incensed at the thought of losing their favorite priestess. They attack Athanael, but their attention is distracted by flames issuing from the palace of Thaïs, who had fired it before leaving,

and then Nicias adds to the confusion by flinging handfuls of gold into the street. In the scramble for money which follows, Athanael and his convert escape.

In the third act we are shown an oasis in the desert, the abode of the Christian sisterhood of whom Albine is the head. Almost at her journey's end, Thaïs faints from fatigue. Athanael kisses her feet, wounded as they are, then brings her water and fruit. The nuns enter, chanting their prayers, and when they have welcomed Thaïs she bids farewell to Athanael, whom she hopes to meet again in heaven. Then the stage picture changes, again showing the monastery in the Thebaid. Athanael has touched neither food nor drink for twenty days. As Palemon expresses it, "The triumph he has won over hell has broken him, body and soul." Athanael confesses to Palemon that he is haunted perpetually by thoughts of Thaïs, to which Palemon can only reply that he had warned Athanael not to meddle with the affairs of the world.

Again the vision of Thaïs appears to Athanael, but this time she seems to be dying, surrounded by the mournful sisterhood of the oasis. Then Athanael rushes into the night, crying as he goes that a single caress from Thaïs is more than all the delights of heaven.

In the fourth act Athanael, arriving at Albine's convent, is welcomed by the nuns, who assume that he is there to give the final benediction to Thaïs, and they describe her as a saint. The former priestess of Venus in her last moments feels the beatitudes of the Christian heaven, and is oblivious to the passionate appeal of Athanael. She dies, and with a terrible outburst of grief Athanael falls to his knees beside her.

TIEFLAND

Opera in three acts, with a prologue, by Eugen d'Albert. Text by Lothar.

UNTIL this opera was produced in New York, the composer was known in America only as a pianist. Earlier works for the stage, while not unsuccessful, had their vogue chiefly in Germany, but "Tiefland," first performed in Berlin in 1908, was immediately claimed for the world at large. The book is based on the Catalonian play by Angel Guimera known as "Terra Baixa."

In the prologue Pedro is tending his sheep in the highlands of the Pyrenees, and when Sebastiano, his master, promises him wealth and a pretty bride in the person of Marta, a damsel from the plains, he is delighted.

In the first act the scene shifts to the lowlands, where preparations have been made for the wedding. Pedro, dazed by the change in his fortunes, and deeply in love with Marta, fails to note the jeering attitude of the villagers, and not until after the ceremony has taken place does he learn the truth. Marta, who has felt for him only contempt, experiences a complete revulsion of feeling at his profound depression when she has told her story. Daughter of a strolling player, she has aroused the admiration of Sebastiano, who bought her from her father by giving him a mill which would afford an easy living. This relationship, a common scandal in the village, had continued until Sebastiano found an opportunity of marrying a wealthy heiress. Then, as a means of freeing himself, Sebastiano had determined to provide a husband for Marta,

and Pedro had been the unsuspecting victim. Enraged against his wife, Pedro becomes calmer as he realizes that she too has been the victim of Sebastiano, and he determines to revenge her as well as himself.

Sebastiano, who has never meant to relinquish his claims on Marta, comes to her home as boldly as ever, and though Marta repulses him, and calls on Pedro to protect her, the peasants who have accompanied Sebastiano eject the husband from the house, then leave Marta and Sebastiano together. Marta faints away, but recovers herself a moment later as Tommaso enters to say to Sebastiano that he has already denounced him to the family of his prospective bride.

In the third act Sebastiano, again alone with Marta, continues to force his unwelcome attentions on her, when Pedro returns. "Man to man!" cries Pedro, in whose hand a knife is gleaming. "I have no weapon," shouts Sebastiano in reply, as he seeks to escape from the house. "Then I need none," is Pedro's rejoinder, and flinging away his knife, he closes in on his former master, and after a desperate struggle succeeds in strangling him.

Meantime the noise of combat has again brought the villagers about the cottage, and they are clamoring for admittance. Having satisfied himself that Sebastiano is beyond earthly help, Pedro throws open the door, boldly proclaims his deed, then clasping his wife in his arms, leads her through the group of awestruck peasants. The lowlands shall know them no more, for in the pure surroundings of their mountain home they are to begin life anew.

LA TOSCA

Opera in three acts by Giacomo Puccini.
Text by Illica and Giacosa, after Sardou's drama.

THE scene is laid in Rome. The first act takes place in the church of Sant' Andrea alla Valle. Cesare Angelotti, a state prisoner, has escaped from jail and is hiding in a private chapel, of which his sister, the Lady Attavanti, has secretly sent him the key. When he has disappeared from view the painter Mario Cavaradossi enters the church. He is engaged in painting a picture to represent Mary Magdalen. The canvas stands on a high easel, and the sacristan, who is prowling about, recognizes with scandalized amazement and indignation that the sacred picture resembles a beautiful lady who comes to pray daily in the church. The old man, after having left a basket with food for the painter, retires grumbling at this sacrilege.

When he is gone, Angelotti comes forward, and the painter, recognizing in the prisoner the consul of the late Roman Republic who is at the same time an intimate friend of his own, puts himself at his disposal; but, hearing the voice of his fiancée Tosca, who demands entrance, he begs the prisoner, a victim of the vile Scarpia, to retire into the chapel, giving him the refreshments which the sacristan has left.

At last he opens the church door, and Tosca, a famous singer, enters looking suspiciously around her, for she is of a jealous disposition. She begs her lover to wait for her at the stage door in the evening. He assents and tries to get rid of her, when her suspicions are reawakened by the sight of the picture, which she sees is a portrait of the Lady Attavanti. With diffi-

culty he succeeds in persuading her of his undying love, and at last induces her to depart; he then enters the chapel and urges Angelotti to fly while the way is clear. The chapel opens into a deserted garden from whence a foot-path leads to the painter's villa, in which there is a well now nearly dry. Into this well the painter advises Angelotti to descend if there is any danger of pursuit, as halfway down there is an opening leading to a secret cave, where his friend will be in perfect safety.

The Lady Attavanti had left a woman's clothes for her brother to wear as a disguise. He takes them up and turns to go when the report of a cannon tells him that his flight from the fortress is discovered. With sudden resolution Cavaradossi decides to accompany the fugitive to help him to escape from his terrible enemy.

In the next scene acolytes, scholars, and singers enter the church tumultuously. They have heard that Napoleon has been defeated, and all are shouting and laughing when Scarpia, the chief of the police, enters in search of the fugitive. Turning to the sacristan he demands to be shown the chapel of the Attavanti, which to the amazement of the sacristan is found open. It is empty, but Scarpia finds a fan, on which he perceives the arms of the Attavanti, then he sees the picture and hears that Tosca's lover Cavaradossi has painted it. The basket with food is also found empty. During the discussion that ensues Tosca enters, much astonished to find Scarpia here instead of her lover. The chief of the police awakens her jealousy by showing her the fan, which he pretends to have found on the scaffolding. Tosca, recognizing the arms of the At-

tavanti, is goaded almost to madness by the wily Scarpia. When she departs three spies are ordered to follow her.

The second act takes place in Scarpia's luxurious apartments in an upper story of the Farnese palace. Scarpia is expecting Tosca, who is to sing this evening at the Queen's festival. He has decided to take her for his mistress and to put her lover to death, as well as Angelotti, as soon as he has got hold of both. Spoletta, a police agent, informs his chief that he followed Tosca to a solitary villa, which she left again, alone, very soon after she had entered it.

Forcing his way into the villa, he had found only the painter Cavaradossi, whom he had at once arrested and brought to the palace. Cavaradossi, who is now brought in, denies resolutely any knowledge of the escaped prisoner. When Tosca enters he embraces her, whispering into her ear not to betray anything she has witnessed in his villa.

Meanwhile, Scarpia has called for Roberto, the executioner, and Mario is led into the torture-chamber that adjoins Scarpia's apartment. Scarpia vainly questions Tosca about her visit to the villa. She assures him that she found her lover alone. Then she hears her lover's groans, which are growing more fearful, the torture under Scarpia's directions being applied with more and more violence. In the intervals Mario, however, entreats Tosca to be silent, but at last she can bear no more and gasps, "In the well in the garden." Scarpia at once gives a signal to stop the torture and Mario is carried in fainting and covered with blood. When he comes to himself he hears Scarpia say to Spoletta, "In the well in the garden," and thereby

finds out that Tosca has betrayed the unfortunate prisoner. While he turns from her in bitter grief and indignation, Sciarrone, a gendarme, enters and announces, in the greatest consternation, that the news of victory has proved false, Napoleon having beaten the Italian army at Marengo. Mario exults in the defeat of his enemy, but the latter turns to him with an evil smile and orders the gendarmes to take him away to his death. Tosca tries to follow him, but Scarpia detains her. Remaining alone with him she offers him all her treasures and at last kneels to him imploring him to save her lover. But the villain only shows her the scaffold which is being erected on the square below, swearing that he will save her lover only on condition that she will be his. Tosca turns shuddering from him. Spoletta now enters to announce that Angelotti, being found and taken, has killed himself, and that Mario is ready for death.

Now at last Tosca yields, Scarpia promising to liberate her lover at the price of her honor. He suggests, however, that Mario must be supposed dead, and that a farce must be acted, in which the prisoner is to pretend to fall dead while only blank cartridges will be used for firing. Tosca begs to be allowed to warn him herself, and Scarpia consents, and orders Spoletta to accompany her to the prison at four o'clock in the morning, after having given the spy private instruction to have Mario really shot after all. Spoletta retires, and Scarpia approaches Tosca to claim his reward. But she stops him, asking for a safe conduct for herself and her lover. While Scarpia is writing it Tosca seizes a knife from the table, while leaning against it, and hides the weapon behind her back.

Scarpia seals the passport; then, opening his arms, he says: "Now, Tosca, mine at last." But he staggers back with an awful scream. Tosca has suddenly plunged the knife deep into his breast. Before he can call for help, death overtakes him, and Tosca, after having taken the passport from the clenched fist of the dead man, turns to fly.

The third act takes place on the platform of the castle Sant' Angelo. The jailer informs Mario Cavaradossi that he may ask for a last favor, having only one hour to live, and the captive begs to be allowed to send a last letter of farewell to his fiancée. The jailer assents, and Mario sits down to write, but soon the sweet recollections of the past overcome him. Tosca finds him in bitter tears, which soon give way to joy when she shows him her passport, granting a free pass to Tosca and to the chevalier who will accompany her.

When she tells him of the deadly deed she has done to procure it, he kisses the hands that were stained with blood for his sake. Then she informs him of the farce which is to be acted, and begs him to fall quite naturally after the first shot, and to remain motionless until she shall call him. After a while the jailer reminds them that the hour is over. The soldiers march up, and Tosca places herself to the left of the guard's room in order to face her lover. The latter refuses to have his eyes bandaged, and bravely stands erect before the soldiers. The officer lowers his sword, a report follows, and Tosca, seeing her lover fall, sends him a kiss. When one of the sergeants is about to give the *coup de grâce* to the fallen man, Spoletta prevents him, and covers Mario with a cloak. Tosca remains quiet until the last soldier has descended the steps of the

staircase, then she runs to her lover, calling him to rise. As he does not move, she bends down to him and tears the cloak off, but, with a terrible cry, she staggers back. Her lover is dead! She bewails him in the wildest grief, when suddenly she hears the voice of Sciarrone, and knows that Scarpia's murder has been discovered! A crowd rushes up the stairs with Spoletta at their head. He is about to precipitate himself upon Tosca, but she runs to the parapet and throws herself into space, with the cry: "Scarpia, may God judge between us!"

LA TRAVIATA
(The Wandering One)

Opera in three acts by Giuseppe Verdi.
Text taken from the French by Piave.

THE original of the libretto is the celebrated novel "La dame aux camélias" by the younger Dumas.

The scene is laid in and near Paris. Alfred Germont is passionately in love with Violetta Valery, one of the most frivolous beauties in Paris. She is pleased with his sincere passion, anything like which she has never hitherto known, and openly telling him who she is, she warns him herself; but he loves her all the more, and as she returns his passion, she abandons her gay life and follows him into the country, where they live very happily for some months.

Annina, Violetta's maid, dropping a hint to Alfred that her mistress is about to sell her house and carriage in town in order to avoid expenses, he departs for the capital to prevent this.

During his absence Violetta receives a visit from Alfred's father, who tries to show her that she has

destroyed not only his family's but his son's happiness by suffering Alfred to unite himself to one so dishonored. He succeeds in convincing her, and, broken-hearted, she determines to sacrifice herself and leave Alfred secretly. Ignoring the possible reason for this inexplicable action, Alfred is full of wrath and resolves to take vengeance. He finds Violetta in the house of a former friend, Flora Bervoix, who is in a position similar to that of Violetta. The latter, having no other resources, and feeling herself at death's door (a state of health suggested in the first act by an attack of suffocation), has returned to her former life. Alfred insults her publicly. The result is a duel between her present adorer, Baron Dauphal, and Alfred.

From this time on Violetta declines rapidly, and in the last act, which takes place in her sleeping-room, we find her dying. Hearing that Alfred has been victorious in the duel and receiving a letter from his father, who is now willing to pardon and to accept her as his daughter-in-law, she revives to some extent; and Alfred, who at last hears of her sacrifice, returns to her, but only to afford a last glimpse of happiness to the unfortunate woman, who expires, a modern Magdalen, full of repentance and striving tenderly to console her lover and his now equally desolate father.

This opera, which at first fared poorly at the hands of the public, is now classed among the works that have most contributed to Verdi's reputation. Little can be said for the text of "La Traviata," but its faults are redeemed by the work of the master, whose music abounds in the finest melody and in special features of admirable quality.

TRISTAN UND ISOLDE

Lyric Drama in three acts by Richard Wagner.

THE first act represents the deck of a ship, where we find the two principal persons, Tristan and Isolde, together. Tristan, a Cornish hero, has gone over to Ireland to woo the Princess for his old uncle, King Marke. Isolde, however, loves Tristan and has loved him from the time when he was cast sick and dying on the coast of Ireland and was rescued and nursed by her, though he was her enemy. But Tristan, having sworn faith to his uncle, never looks at her; and she, full of wrath that he should woo her for another instead of for himself, attempts to poison herself and him. But Brangäne, her faithful attendant, secretly changes the poisoned draught for a love-potion, so that they are inevitably joined in passionate love. Only when the ship gets ashore, its deck already covered with knights and sailors who come to greet their King's bride, does Brangäne confess her fraud; and Isolde, hearing that she is to live, faints in her attendant's arms.

In the second act Isolde has been wedded to Marke, but the love-potion has worked well, and she has secret interviews at night with Tristan, whose sense of honor is deadened by the fatal draught. Brangäne keeps watch for the lovers, but King Marke's jealous friend Melot betrays them, and they are found out by the good old King, who returns earlier than he had intended from a hunt.

Tristan is profoundly touched by the grief of the King, whose sadness at losing faith in his most noble

warrior is greater than his wrath against the betrayer of honor. Tristan, unable to defend himself, turns to Isolde, asking her to follow him into the desert, but Melot opposes him, and they fight, Tristan falling back deadly wounded into his faithful servant Kurvenal's arms.

The third act represents Tristan's home in Brittany, whither Kurvenal has carried his wounded master in order to nurse him. Isolde, skilled in the art of healing wounds, has been sent for, but they look in vain for the ship which is to bring her.

When at last it comes in sight, Tristan, who awakes from a long swoon, sends Kurvenal away, to receive his mistress, and as they both delay their coming, his impatient longing gets the better of him. Forgetting his wound, he rises from his couch, tearing away the bandages, and so Isolde is only just in time to catch him in her arms, where he expires with her name on his lips. While she bewails her loss, another ship is announced by the shepherd's horn. King Marke arrives, prepared to pardon all and to unite the lovers. Kurvenal, seeing Melot advance, mistakes them for foes and, running his sword through Melot's breast, sinks, himself deadly wounded, at his master's feet. King Marke, to whom Brangäne has confessed her part in the whole matter, vainly laments his friend Tristan, while Isolde, waking from her swoon and seeing her lover dead, pours forth rapturous words of devotion and, broken-hearted, sinks down dead at his side.

In "Tristan und Isolde" Wagner first fully embodied his theories regarding the drama and the orchestra in their artistic relations.

IL TROVATORE
(The Troubadour)

Opera in four acts by Giuseppe Verdi.
Text by Cammerano.

TWO men of entirely different station and character woo Leonora, Countess of Sergaste. The one is Count Luna, the other a minstrel named Manrico, who is believed to be the son of Azucena, a gypsy.

Azucena has, in accordance with gypsy law, vowed bloody revenge on Count Luna, because his father, believing her mother to be a sorceress and to have bewitched one of his children, had the old woman burned. To punish the father for this cruelty Azucena took away his other child, which was vainly sought for. This story is told in the first scene, where we find the Count's servants waiting for him, while he stands sighing beneath his sweetheart's window. But Leonora's heart is already captivated by Manrico's sweet songs and his valor in tournament. She suddenly hears his voice, and in the darkness mistakes the Count for her lover, who, however, comes up just in time to claim her. The Count is full of rage, and there follows a duel in which Manrico is wounded, but, though it is in his power to kill his enemy, he spares his life, without, however, being able to account for the impulse.

In the second act Azucena, nursing Manrico, tells him of her mother's dreadful fate and her last cry for revenge, and confesses to having stolen the old Count's son, with the intention of burning him. But in her despair and confusion, she says, she threw her own child into the flames, and the Count's son lived. Manrico is terrified, but Azucena retracts her words and

regains his confidence, so that he believes her tale to have been but an outburst of remorse and folly.

Meanwhile he hears that Leonora, to whom he was reported as dead, is about to take the veil, and he rushes away to save her. Count Luna arrives before the convent with the same purpose. But just as he seizes his prey, Manrico comes up and liberates her with the aid of his companions, while the Count curses them. Leonora becomes Manrico's wife, but her happiness is shortlived.

In the third act the Count's soldiers succeed in capturing Azucena, in whom they recognize the burned gypsy's daughter. She denies all knowledge of the Count's lost brother, and as the Count hears that his successful rival is her son, she is sentenced to be burned. Ruiz, Manrico's friend, brings the news to him. Manrico tries to rescue her, but is seized too, and condemned to die by the axe.

In the fourth act Leonora offers herself to the Count as the price of freedom for the captives, but, determined to be true to her lover, she takes poison. She hastens to him, announcing his deliverance. Too late he sees how dearly she has paid for it, when, after sweet assurance of love and fidelity, she sinks dead at his feet.

The Count, coming up and seeing himself deceived, orders Manrico to be put to death instantly. He is led away, and only after the execution does Azucena inform the Count that his murdered rival was Luna's own long-sought brother.

THE VAMPIRE

Romantic Opera in two acts by Heinrich Marschner.
Text by Wohlbrück.

THE subject is taken from Lord Byron's tale of the same name. The scene is laid in Scotland in the seventeenth century and illustrates the old Scottish legend of the vampire, a phantom monster which can only exist by sucking the heart-blood of sleeping mortals.

Lord Ruthven is such a vampire. He victimizes young maidens in particular. His soul is sold to Satan, but the demons have granted him a respite of a year, on condition of his bringing them three brides young and pure. His first victim is Ianthe, daughter of Sir John Berkley. She loves the monster and together they disappear into a cavern. Her father assembles followers and goes in search of her. They hear dreadful wailings, followed by mocking laughter proceeding from the ill-fated vampire, and entering they find Ianthe lifeless. The despairing father stabs Ruthven, who wounded to death knows that he cannot survive but by drawing life from the rays of the moon, which shines on the mountains. Unable to move, he is saved by Edgar Aubrey, a relative of the Laird of Davenant, who accidentally comes to the spot.

Lord Ruthven, after having received a promise of secrecy from Aubrey, tells him who he is and implores him to carry him to the hills as the last favor to a dying man.

Aubrey complies with the vampire's request and then hastily flies from the spot. Ruthven revives and fol-

lows him, in order to win the love of Malvina, daughter of the Laird of Davenant and Aubrey's betrothed.

His respite now waxing short, he tries at the same time to gain the affections of Emma, daughter of John Perth, the steward.

Malvina meanwhile greets her beloved Aubrey, who has returned after a long absence. Both are full of joy, when Malvina's father enters to announce to his daughter her future husband, whom he has chosen in the person of the Earl of Marsden. Great is Malvina's sorrow, and she now for the first time dares to tell her father that her heart has already spoken, and to present Aubrey to him. The laird's pride, however, does not allow him to retract his word, and when the Earl of Marsden arrives, he presents him to his daughter. In the supposed earl Aubrey at once recognizes Lord Ruthven, but the villain stoutly denies his identity, giving Lord Ruthven out as a brother, who has been traveling for a long time. Aubrey, however, recognizes the vampire by a scar on his hand, but he is bound to secrecy by his oath, and so Ruthven triumphs, having the Laird of Davenant's promise that he will be betrothed before midnight to Malvina, as he declares that he is bound to depart for Madrid the following morning as ambassador.

In the second act all are drinking and frolicking on the green, where the bridal is to take place.

Emma awaits her lover George Dibdin, who is in Davenant's service. While she sings the ghastly romance of the vampire, Lord Ruthven approaches, and by his sweet flattery and promise to help the lovers, he easily causes the simple maiden to grant him a kiss in token of her gratitude. In giving this kiss she is

forfeited to the Evil One. George, who has seen all, is very jealous, though Emma tells him that the future son-in-law of the Laird of Davenant will make him his steward.

Meanwhile Aubrey vainly tries to make Ruthven renounce Malvina. Ruthven threatens that Aubrey himself will be condemned to be a vampire if he breaks his oath, and depicts in glowing colors the torments of a spirit so cursed. While Aubrey hesitates as to what he shall do, Ruthven once more approaches Emma and succeeds in winning her consent to follow him to his den, where he murders her.

In the last scene Malvina, unable any longer to resist her father's will, has consented to the hateful marriage. Ruthven has kept away rather long and comes very late to his wedding. Aubrey implores them to wait for the coming day, but in vain. Then he forgets his own danger and only sees that of his beloved, and when Ruthven is leading the bride to the altar, he loudly proclaims Ruthven to be a vampire. At this moment a thunder-peal is heard and a flash of lightning destroys Ruthven, whose time of respite has ended at midnight. The old laird, witnessing Heaven's punishment, repents his error and gladly gives Malvina to her lover, while all praise the Almighty, who has turned evil into good.

DIE VERKAUFTE BRAUT

(The Bartered Bride)

Comic Opera in three acts by Friedrich Smetana.
Text by Sabina.

THE scene is laid in a village in Bohemia. It is spring kirmess, and everybody is gay. Only Mary, the daughter of the rich peasant Kruschina, carries a heavy heart within her; for the day has come on which the unknown bridegroom, chosen by her parents, will claim her hand. She loves Hans, known to her as a poor servant, who has come to her village lately, and who is in reality her bridegroom's half-brother. He consoles her, beseeching her to cheer up and be faithful to him, and then tells her that he comes of wealthy people. He lost his mother early, and his father wedded a second wife, who so estranged his heart from the poor boy that he had to gain his daily bread abroad. She deeply sympathizes with him, without guessing his real name.

Meanwhile Mary's parents approach with the match-maker Kezul, a personage common in Bohemia, who has already won Kruschina's consent to his daughter's marriage with Wenzel, son of the rich farmer Micha by a second marriage. Mary's mother insisting that her child's will is to be consulted before all, the father consents to let her see the bridegroom before she decides. Kezul, though angry at this unlooked-for obstacle, excuses the bridegroom's absence volubly, and sings his praise loudly, at the same time touching upon the elder son's absence, and hinting that he may probably be dead. When Mary steps in, Kezul woos her

in due form, but is at once repulsed by her. The young girl owns to having given her heart to the humble servant Hans, in whom nobody has yet recognized Micha's son. Father Kruschina angrily asserts his promise to Kezul, cursing Wenzel's timidity, which hindered him from making his proposal in person. Kezul, however, resolves to talk Hans over to reason.

We find him, in the second act, singing and highly praising the god of love. Afterward the would-be bridegroom Wenzel finds himself face to face with Mary, whom he does not know. When he tells her of his purpose, timidly and stammeringly, she asks him if he is not ashamed to woo a girl who loves another man, and who does not love *him* in the least. She at last so frightens the lad that he promises to look out for another bride, if his mother permits it. Mary flirts with him, until he swears never to claim Kruschina's daughter.

Meanwhile Kezul does his best to convert Hans. He promises to provide for him another bride, much richer than Mary, but Hans refuses. He offers him money, first one hundred, then two hundred, then three hundred florins. Hans, looking incredulous, asks, "For whom are you wooing my bride?" "For Micha's son," the matchmaker replies. "Well," says Hans, "if you promise me that Micha's son, and no other, shall have her, I will sign the contract; and I further stipulate that Micha himself shall have no right to reclaim the money later; he is the one to bear the whole cost of the bargain." Kezul gladly consents and departs to bring the witnesses, before whom Hans once more renounces his bride in favor of Micha's son. He coolly takes the money, at which they

turn from him in disgust, and signs his name Hans Ehrentraut at the foot of the document.

The third act opens with a performance by tight-rope dancers. Wenzel, who has been quite despondent about his promised bride, is enraptured by their skill. He especially admires the Spanish dancer Esmeralda, who bewitches him so entirely that he woos her. The director of the band, being in want of a dancing-bear, is not loath to take advantage of the lad's foolishness. He engages him as a dancer, and easily overcomes Wenzel's scruples by promising him Esmeralda's hand. Just when they are putting him in bear's skin his parents appear on the scene with the marriage contract. To their great dismay, he refuses to sign it, and when pressed he runs away.

Meanwhile Mary has heard of her lover's fickleness, which she would fain disbelieve; but alas! Kezul shows her the document by which Hans renounces her. Nevertheless she refuses to wed any other man than the one her heart has chosen. Wenzel, approaching again, and recognizing in Mary the bride he had renounced, is now quite sorry to give her up, and very willing to take her if she will only yield. Mary, praying to be left alone for a little while, abandons herself to her grief, and is thus found by Hans, whom she bitterly reproaches for his faithlessness. But he only smiles, and recalls the whole chorus, coolly saying that it is his wish that Mary should wed Micha's son. That is too much for poor Mary's feelings. She declares that she is ready to do as they wish; but before she signs the contract, Hans steps forth in full view of his parents, who at last recognize in him their long-lost eldest son. Though his stepmother Agnes is in a

rage about his trick, he claims his rights as son and heir, and the bride of course is not loath to choose between the two brothers.

Kezul the matchmaker retires shamefaced, and when Wenzel shows himself in the last scene as a dancing-bear, and stammeringly assures the laughing public that they need not be afraid of him, as he is "not a bear but only Wenzel," the final blow is dealt whereby he loses all favor in the eyes of Kruschina, who is now quite reconciled to give his daughter to Micha's eldest son.

DIE WALKÜRE
(The Valkyrs)

First day of the Nibelungen Ring by Richard Wagner.

IN the first scene we are introduced into the dwelling of a mighty warrior, Hunding, in whose house Siegmund, a son of Wotan and of a mortal woman, has sought refuge, without knowing that it is the abode of an enemy. Sieglinde, Hunding's wife, who, standing alone and abandoned in the world, was forced into this union against her will, attracts the guest's interest and wins his love.

When Hunding comes home from the fight, he learns, to his disgust, that his guest is the same warrior who killed his kinsmen and whom they vainly pursued. The laws of hospitality forbid him to attack Siegmund under his own roof, but he warns him that he will only await the morrow to fight him.

Sieglinde, having fallen in love with her guest, mixes a powder with her husband's potion, which sends him into profound sleep. Then she returns to Siegmund,

to whom she shows the hilt of the sword, thrust deep into the mighty ash-tree's stem, which fills the middle space of the hut. It has been put there by an unknown one-eyed wanderer (Wotan, who once sacrificed one of his eyes to Erda, wishing to gain more knowledge for the sake of mankind). No hero has succeeded until now in loosening the wondrous steel. Siegmund reveals to Sieglinde that he is a son of the Wälsung, and they recognize that they are twin brother and sister. Then Sieglinde knows that the sword is destined for Siegmund by his father, and Siegmund with one mighty effort draws it out of the ash-tree. He names the sword Northung (needful). Sieglinde elopes with him and the early morning finds them in a rocky pass, evading Hunding's wrath.

In the second scene we see Wotan giving directions to the Valkyr Brünnhilde, who is to shield Siegmund in his battle with Hunding. Brünnhilde is Wotan's and Erda's child and her father's favorite. But Fricka comes up, remonstrating violently against this breach of all moral and matrimonial laws; she is the protector of marriages and most jealous of her somewhat fickle husband, and she forces Wotan to withdraw his protection from Siegmund and to remove the power of Siegmund's sword.

Wotan recalls Brünnhilde, changing his orders with heavy heart and sending her forth to tell Siegmund his doom. She obeys, but Siegmund scorns all her fine promises of Valhalla. Though he is to find his father there, and everything besides that he could wish, he prefers foregoing all this happiness when he hears that Sieglinde, who has been rendered inanimate by grief and terror, cannot follow him, but must go down

to Hel after her death, where the shadows lead a sad and gloomy existence. He wins Brünnhilde by his love and noble courage, and she for the first time resolves to disobey Wotan's orders, given so unwillingly, and to help Siegmund against his foe.

Now ensues the combat with Hunding, Brünnhilde standing on Siegmund's side. But Wotan interferes, breaking Siegmund's sword; he falls, and Wotan kills Hunding too by one wrathful glance.

Then he turns his anger against the Valkyr who dared to disobey his commands and Brünnhilde flies before him, taking Sieglinde on her swift horse Grane, which bears both through the clouds.

In the third scene we find the Valkyrs arriving through the clouds on horseback one after the other. Every one has a hero lying before her in the saddle. It is their office to carry these into Valhalla, while the faint-hearted, or those of mankind not happy enough to fall in battle, are doomed to go to Hel after their death.

There are eight Valkyrs without Brünnhilde, who comes last with Sieglinde in her saddle, instead of a hero. She implores her sisters to assist her and the unhappy woman. But they refuse, fearing Wotan's wrath. Then she resolves to save Sieglinde and to brave the results of her rash deed alone. She first summons back to the despairing woman courage and desire to live, by telling her that she bears the token of Siegmund's love; then sends her eastward to the great forest with Grane, where Fafner the giant, changed into a dragon, guards the Rhinegold and the ill-fated ring, a spot which Wotan avoids.

She gives to Sieglinde the broken pieces of Sieg-

mund's sword, telling her to keep them for her son, whom she is to call Siegfried, and who will be the greatest hero in the world.

Wotan arrives in thunder and lightning. Great is his wrath, and in spite of the intercession of the other Valkyrs he deprives Brünnhilde of her immortality, changing her into a common mortal. He dooms her to a long magic sleep, out of which any man who happens to pass that way may awaken her and claim her as his property.

Brünnhilde's entreaties, her beauty and noble bearing at last prevail upon him, so that he encircles her with a fiery wall, through which none but a hero may penetrate.

After a touching farewell the god, leading her to a rocky bed, closes her eyes with a kiss, and covers her with shield, spear, and helmet. Then he calls up Loge, who at once surrounds the rock on which Brünnhilde sleeps with glowing flames.

WERTHER

Lyric Drama in three acts by Jules Massenet.
Text from Goethe by Blau, Milliet, and Hartmann.

THE scene is laid in Wetzlar, Prussia, in the year 1772. The first act takes place in the house of Lotte's father, who is a bailiff in his native city. He has assembled his younger children to teach them a new Christmas song. While they are practising, two friends of the bailiff enter and invite him to sup with them at the neighboring inn. He declines, and sits down in his armchair, while the smaller children, climbing on his knees, resume their interrupted song. During this

pretty scene Werther approaches. He sees Lotte coming out of the house, becomingly attired for a country ball. She is duly admired by her father and the children. Then she acquits herself most charmingly of her household duties, distributing bread to the children. Werther meanwhile is cordially welcomed by her father. Other visitors come in, and Lotte goes to attend the ball, escorted by Werther.

Sophia, the second daughter, persuades her father to join his friends at the inn and promises to look after the children. As soon as he is gone Albert, Lotte's affianced husband, who has been on a journey, returns. On hearing that Lotte is not at home, he leaves the house again. When night comes on, Lotte returns with Werther. He is deeply in love with her, and she listens to his sweet words like one in a dream, but when her father informs her that Albert has returned she comes to her senses. In answer to Werther's questions she tells him that she promised her dying mother to wed Albert—a confession that leaves Werther a prey to gloom and despair.

The second act takes place in the autumn of the same year. Lotte is married to Albert. She has conquered her sentimental fancy for Werther and is sitting quietly with her husband, enjoying a peaceful Sabbath and the celebration of the village clergyman's golden wedding. Werther is a jealous witness of her happiness; but when Albert welcomes him as a friend he cannot but accept his overtures.

Sophia enters with a large bouquet for the clergyman. She is in love with Werther, but the unhappy young man has eyes for her sister only, who receives him coldly and bids him leave the village.

On seeing Werther so cast down, Lotte repents of her harshness and invites him to celebrate Christmas with her and her husband. But Werther refuses to be consoled and hurries away, notwithstanding Sophia's entreaties, vowing never to return.

The third act takes us to Lotte's drawing-room. She is sitting alone in deep thought. Werther's frequent and passionate letters have reawakened her dormant love for him. Her sister, coming in laden with Christmas parcels, finds her in tears. Unable to console Lotte, Sophia takes her leave after inviting her to spend Christmas eve at her old home.

Hardly has she gone when Werther appears. Unable to keep away from Lotte any longer, he reminds her of her invitation for Christmas; and seeing his letters spread out on the table, he guesses that Lotte returns his love. An impassioned love-scene follows. Half unconscious, Lotte sinks into his arms, but the first kiss of her lover brings her to herself. Tearing herself from his embrace, she flees into her room and bolts the door. After vain remonstrances, Werther rushes out half-crazed.

Albert, returning home, finds no one in. He calls Lotte. She appears, pale and distressed, and her husband perceives that something is wrong. Before she can reply to his questions a servant brings in a note from Werther, asking Albert for his pistol. The husband forces his unhappy wife to hand the weapon to the servant herself. As soon as Albert has gone Lotte seizes her hat and cloak and hastens out to prevent the impending calamity. Alas! she comes too late.

The last scene shows Werther's room, dimly lighted

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WOTAN'S FAREWELL TO BRÜNNHILDE
("Die Walküre")
From the Painting by Konrad Dielitz

by the moon. The Christmas bells toll. Lotte enters, calling her lover by name. She discovers him lying on the floor mortally wounded. Now that he is lost to her forever, she pours out all her love and for a brief space calls him back to life and sweetens his last moments by a first kiss. He expires in her arms, while from the opposite house the children's voices are heard singing their Christmas song.

ZAMPA

Opera in three acts by Louis J. F. Hérold.
Text by Mellesville.

IN the first act Camilla, daughter of Count Lugano, expects her bridegroom Alfonso di Monza, a Sicilian officer, for the wedding ceremony. Dandolo, her servant, who was to bring the priest, comes back in a fright, and with him the notorious pirate captain, Zampa, who has taken her father and her bridegroom captive. He tells Camilla who he is, and forces her to renounce Alfonso and consent to a marriage with himself, threatening to kill the prisoners if she refuses compliance.

Then the pirates hold a drinking-bout in the Count's house, and Zampa goes so far in his insolence as to put his bridal ring on the finger of a marble statue standing in the room. It represents Alice, formerly Zampa's bride, whose heart was broken by her lover's faithlessness; then the fingers of the statue close over the ring, while the left hand is upraised threateningly. Nevertheless Zampa is resolved to wed Camilla, though Alice appears once more, and even Alfonso, who interferes by revealing Zampa's real name and by im-

ploring his bride to return to him, cannot change the brigand's plans. Zampa and his comrades have received the viceroy's pardon, purposing to fight against the Turks, and so Camilla dares not provoke the pirate's wrath by retracting her promise. Vainly she implores Zampa to give her father his freedom and to let her enter a convent. Zampa, hoping that she only fears the pirate in him, tells her that he is Count of Monza, and Alfonso, who had already drawn his sword, throws it away, terrified to recognize in the dreaded pirate his own brother, who has by his extravagances once already impoverished him.

Zampa sends Alfonso to prison and orders the statue to be thrown into the sea. Camilla once more begs for mercy, but seeing that it is likely to avail her nothing, she flies to the Madonna's altar, charging Zampa loudly with Alice's death. With scorn and laughter he seizes Camilla, to tear her from the altar, but instead of the living hand of Camilla, he feels the icy hand of Alice, who draws him with her into the waves.

Camilla is saved and united to Alfonso, while her delivered father arrives in a boat, and the statue rises again from the waves, to bless the union.

"Zampa" is generally regarded as the most important work of Hérold, and while less popular than formerly, it still keeps a place of its own.

DIE ZAUBERFLÖTE

(The Magic Flute)

Opera in two acts by Wolfgang Amadeus Mozart.
Text by Schikaneder.

PRINCE TAMINO, a youth as valiant as he is noble and virtuous, is implored by the Queen of Night to save her daughter, whom the old and sage high priest Sarastro has taken from her by force. The bereaved mother pours forth her woe in heart-melting sounds and promises everything to the rescuer of her child. Tamino is filled with ardent desire to serve her. On his way he meets the gay Papageno, who at once agrees to share the Prince's adventures. Papageno is the gay element in the opera; always cheerful and in high spirits, his ever-ready tongue plays him many a funny trick. So we see him once with a lock on his mouth by way of punishment for his idle prating. As he promises never to tell a lie any more, the lock is taken away by the three ladies of the Queen of Night. They present Tamino with a golden flute, giving at the same time an instrument made with little silver bells to Papageno, both of which are to help them in times of danger. The Queen of Night even sends with them three boy angels. These are to point out to them the ways and means by which they may attain their purpose.

Now the young and beautiful Princess Pamina is pursued by declarations of love from a negro servant of Sarastro. Papageno comes to her rescue, frightening the negro Monostatos with his feathery dress. Papageno, on the other hand, fears the negro on account of his blackness, believing him to be the devil in

person. Papageno escapes with Pamina, but the negro overtakes him with his servants. Then Papageno shakes his bells, and all, forgetting their wrath, forthwith begin to dance.

Meanwhile Tamino reaches Sarastro's castle and at once asks for the high priest, poor Pamina's bitter enemy. The under priests do not allow him to enter, but explain that their master Sarastro is as good as he is sage, and that he always acts for the best. They assure Tamino that the Princess lives and is in no danger. Full of thanks the Prince begins to play on his flute; and just then he hears Papageno's bells. At this juncture Sarastro appears, the wise master before whom they all bow. He punishes the wicked negro; but Tamino and his Pamina are not to be united without first having given ample proof of their love and constancy. Tamino determines to undergo whatever trials may await him, but the Queen of Night, knowing all, sends her three ladies to deter Tamino and his comrade from their purpose. But all temptation is gallantly set aside; they have given a promise to Sarastro which they will keep.

Even the Queen of Night herself is unable to weaken their strength of purpose; temptations of every kind overtake them, but Tamino remains firm. He is finally initiated into the mysteries of the goddess Isis.

In the interval Pamina deems Tamino faithless. She would fain die, but the three celestial youths console her by assuring her that Tamino's love is true and that he passes through the most severe trials solely on her behalf.

On hearing this, Pamina at once asks to share in the trials, and so they walk together through fire and

water, protected by the golden flute as well as by their courage and constancy. They come out purified and happy.

Papageno, having lost his companion, has grown quite melancholy and longs for the little wife that was promised to him and shown to him only for a few moments. He resolves at last to end his life by hanging himself, when the celestial youths appear, reminding him of his bells. He begins to shake them, and Papagena appears in feathery dress, the very counterpart of himself. All might now be well were it not that the Queen of Night, a somewhat unreasonable lady, broods vengeance. She accepts the negro Monostatos as her avenger and promises to give him her daughter. But already Sarastro has done his work. Tamino is united to his Pamina, and before the sunny light of truth everything else vanishes and sinks back into night.

ADDITIONAL OPERAS

LA FANCIULLA DEL WEST
(The Girl of the Golden West)

Opera in three acts by Giacomo Puccini.
Text by Zangarini and Civinini.

THIS opera is noteworthy in that, although by an Italian composer, it deals with an American subject and is based on an American drama; and further for the fact that it was the first opera composed by a foreigner to have its première in the United States. The scene is a California mining camp in the foothills of the Cloudy Mountains; the time, 1849-50.

Minnie, the "Girl," keeps the "Polka" saloon, and is a universal favorite among the miners. Over these rough but kindly souls she wields a restraining influence.

The first act opens at sundown in the interior of the "Polka." From without come cries and strains of song. Nick, the caretaker, lights the lamps, and the "Polka" begins to stir with life. Miners sit down to faro. Jake Wallace, the camp minstrel, sings to his banjo a melancholy refrain of his distant home. The miners join in the music and a desperate homesickness overcomes them all. One of them, Larkens, begs to be sent back, and a purse is quickly made up for him. Faro is resumed. Sid is detected in cheating and the crowd is for hanging, but Jack Rance, the sheriff, decrees that he shall wear the offending card pinned

above his heart and never again be allowed to join in the game. Ashby, agent of the Wells-Fargo express, appears and announces that after a three-months' search he is close upon Ramerrez, a notorious "greaser" highwayman whose depredations have long annoyed the community. Rance, a cool, laconic gambler, believes he has won Minnie's particular favor, and comes to blows with Sonora, who assures him that the Girl is fooling him. Minnie intervenes. The miners crowd about, making her little gifts of handkerchiefs and ribbons. She assembles them for their periodic Bible lesson, in which they are far from proficient. The mail arrives and the men fall to reading letters and papers. Rance presses his suit but is repulsed. A stranger who proclaims himself one Johnson of Sacramento enters. He and Minnie have once met on the Monterey road and immediately recognize each other. Rance professes to find offense in Johnson's behavior, calls upon the miners, but is discomfited by Minnie, who vouches for Johnson. Though she declares she has never danced, the Girl is persuaded by Johnson to try a step in the dance-room. Ashby, who has gone out, reappears with others, dragging José Castro, member of Ramerrez's band. Castro sees Johnson's saddle, recognizes it as his leader's—for Johnson is none other than Ramerrez—and, under pretext of personal revenge, offers to conduct the posse to the outlaw's retreat. Left with Minnie, Johnson makes a declaration to which Minnie responds, though she thinks herself too humble and ignorant for his regard. A signal from without summons Johnson, and he departs after accepting Minnie's invitation to call at her cabin, up the mountain.

The second act opens one hour later in Minnie's dwelling, with an Indian lullaby sung to her child by Wowkle, Minnie's squaw attendant. Minnie enters and begins preparations for Johnson's reception, donning her white slippers and other treasured finery. Johnson appears and quickly puts himself at his ease. Minnie describes the joys of her life and her delight in the mountains. Coffee and cakes are brought, and the talk grows more intimate. Wowkle departs. Johnson, having received permission to linger, at last makes frank avowal of his love, which is returned by the Girl. Snow has been falling, and now a great gust drives open the door, revealing the violence of the storm. Johnson, in excitement, cries that he must be gone, but Minnie urges that he cannot make his way through the drifts and should remain until the morrow. Three pistol-shots are heard. Shouts from without warn Minnie of Rance's approach. Johnson is hidden behind the bed-curtains, and Minnie opens the door for Rance, Nick, Ashby, and Sonora. Rance tells her that Johnson is Ramerrez; that his identity has been revealed to them by an inamorata, one Nina Micheltorena; that he had come to rob the "Polka" and had been seen taking the trail to Minnie's cabin. Minnie assures the men of her safety and they depart. Steeling herself, she dismisses Johnson with contempt. He admits his identity, tells her how she had led him to wish for a better life, and goes out. A shot is heard, followed by the thud of a body against the door. Johnson is wounded. Minnie drags him in and helps him ascend the ladder to the loft. Rance reënters, demanding Johnson, but Minnie mocks him. Blood, dropping from the ceiling, betrays Johnson, who comes slowly

down and sinks in a faint. Minnie proposes that she and Rance play a game of poker for Johnson's life; Rance, if he wins, to take Johnson and herself. She substitutes prepared cards and wins the game, and Rance coldly withdraws.

Act three takes place on the edge of a redwood forest, where the miners have a rude camp. Rance, Ashby, and Nick await news from the pursuit of Johnson. Shouts sound more and more distinctly and stragglers announce success. Rance voices his malicious joy at Minnie's grief. The pursuit passes back and forth, but Johnson is at last overtaken and is formally delivered to Rance by Ashby. Rance receives Johnson with studied insult. The miners accuse the captive of various crimes and lastly of the theft of Minnie's eyes and smiles. Johnson is brought forward to the tree, where stands Billy with the noose. Permission is given to him to speak, and he begs that Minnie shall never be told the manner of his death. Suddenly Minnie herself dashes in on horseback, closely followed by Nick, who has summoned her. She throws herself before Johnson and levels a pistol at the crowd. Rance urges on the men, who threateningly advance. Minnie declares she will kill herself and Johnson. Sonora takes her part, and Rance grimly retires to a seat by the fire. Minnie reminds her hearers of old days, tells them of Johnson's reformation, and asks his release. Sonora, in the name of all, unbinds Johnson, who vows they will never regret their mercy. Amid subdued sobs, Minnie bids farewell to her friends, her California, and her beloved Sierras; then, supported by Johnson, passes out on her way to her new life.

KÖNIGSKINDER
(Kingly Children)

Fairy Opera in three acts by Engelbert Humperdinck. Text by Rosmer.

LIKE "The Girl of the Golden West," this opera, although by a foreign composer, had its first presentation at the Metropolitan Opera House, New York. The text is an adaptation of a more or less familiar German story, a dramatic version of which had already been given in this country.

The first act takes place in a small sunlit glade in the Hella Mountains near the town of Hellabrunn. Here stands the hut of the Witch, and all about stretch the woods. With the Witch lives the Goose-Girl, who, when the scene opens, is discovered lying beneath a linden-tree tending her flock. The Witch appears, scolds the Girl, and orders her to assist in preparing a magic pasty that will kill whoever may eat of it. The Goose-Girl rebels against her lot and requests the Witch to allow her to go down into the world below, where she might be happy. The Witch refuses and tells her that all mankind is hateful. From the hillside comes a youth clad in a shabby hunting costume. On a stick he carries a bundle. He is, in reality, the King's Son; and in the bundle he bears a royal crown. The King's Son tells the Goose-Girl of his wanderings through the hills and says that he was once in the service of a great king. When the Goose-Girl asks what a king may be, he replies by telling her that he is a ruler who guards his subjects in much the same way that she tends her geese. He describes the joys of woodland life and begs her to go a-maying with

him, takes her in his arms, and kisses her. As he does so, a gust of wind blows away a wreath of wood-flowers which the Girl has been wearing. The King's Son recovers the wreath, hides it near his heart, and in exchange for it offers the Goose-Girl his crown. The two are about to flee together, when the Girl finds herself fastened to the spot by some magic spell. Thinking that she is afraid to roam with him and rebuking her with her unworthiness to be his companion, the King's Son leaves her, vowing that she never shall see him again until a star has fallen into a lily which is blooming near by. The Witch reappears, berates the Girl for having wasted her time upon a mortal man, and drives her into the house. Now enter a fiddler, a woodcutter, and a broommaker. The King has just died and they have been sent by the town of Hellabrunn to ask of the Witch where the King's Son may be found. The woodcutter and the broommaker are in terror of the old hag, but the fiddler scorns her and her powers. To their queries the Witch replies that the first person who enters the town-gate at noon the following day should wear the crown. The woodcutter and the broommaker return to Hellabrunn, but the fiddler lingers. The Goose-Girl reappears and confides her sorrows to the fiddler, who assures her that she will wed the King's Son. The Witch sneers at this and assures the fiddler that the Goose-Girl is the child of a hangman's daughter. The Goose-Girl, however, does not lose courage, for she feels that her soul is royal. As she kneels in prayer for help, a star falls from the heavens upon the lily, and the Girl, followed by her geese, rushes into the wood to join her lover.

The second act opens in front of an inn near the

town-gate of Hellabrunn. The King's Son enters, clad, as before, in his worn garments. The innkeeper's daughter gives him food and drink, and is angry because he does not respond to her advances. Townspeople enter, the tables and benches are occupied, and there is music and dancing. The King's Son offers himself to the innkeeper as an apprentice, but is told that there is no work for him unless he is willing to become a swineherd. The counselors and well-to-do burghers appear and seat themselves in a tribune erected for them. The senior counselor requests the woodcutter to relate his adventures in the wood. He tells of many (purely imaginary) dangers encountered by him in the journey with the broommaker, and the King's Son is amazed at his narrative. The woodcutter asserts that on the stroke of twelve the King's Son will enter the gate in glittering raiment and drawn in a car of gold. The King's Son steps into the circle and asks if the expected monarch might not come clad in rags, but is met with ridicule from the crowd. At the twelfth stroke of the clock the gate is thrown wide open, and the Goose-Girl enters attended by her flock of geese. A few steps behind her comes the fiddler. She greets the King's Son and tells him that she has come to join him on the throne; but the crowd bursts into loud laughter and at last, despite the protests of the fiddler, drives the two forth with sticks and stones. The little daughter of the broommaker is the only one who believes that they are the true king and queen.

In the third act we return to the glade in the woods. It is now winter. The Witch has been burned at the stake for her supposed betrayal of the people, to whom she promised a new ruler. The fiddler has been

maimed and imprisoned for his defense of the two outcasts, and upon his release has come to live in the Witch's hut. He is feeding doves left behind by the Goose-Girl, when he is interrupted by the arrival of the woodcutter and the broommaker, accompanied by a band of children. They entreat him to return to Hellabrunn, but he refuses. At last one of the children begs him to lead them in search for the lost king and queen, and he agrees to do so. The woodcutter and the broommaker enter the hut, where, in rummaging about, they discover in a box the poisoned pasty which the Witch had baked. The fiddler has entered the wood in the background with the children, and now his song is heard in the distance. As it dies away, the snow begins to fall heavily and it grows darker. The King's Son and the Goose-Girl reappear, hungry and worn with wandering. They pause to rest and the King's Son knocks at the door of the hut to beg food and shelter. The woodcutter brutally refuses to give them anything. The Goose-Girl draws the King's Son away from the hut and leads him to the hillside. To comfort him, she pretends she is none the worse for her long travels, and, throwing off her cloak, attempts to dance and sing. She soon grows faint and falls. The King's Son then returns to the hut and barters his crown for the poisoned pasty. The outcasts eat it and soon fall asleep, believing themselves in a land of roses. The fiddler reappears with his troop of children, and, too late, they discover those whom they seek. They place the two upon a bier made of pine-branches, and as they move away sing a lament for the Kingly Children.

NATOMA

Opera in three acts by Victor Herbert.
Text (in English) by Redding.

THE locale of the opera is California and the time is the early nineteenth century, when the Spaniards still held sway. Natoma, whose name means the "girl from the mountains," is an Indian girl of pure blood.

The first act is laid on the island of Santa Cruz, one of the Santa Barbara Channel islands. Here live Don Francisco Guerra, a noble Spaniard of the old school, and his daughter Barbara. She is just coming of age, and to-day returns home from her convent studies on the mainland. Don Francisco is seated upon the porch of his hacienda and muses on the flight of time. Soon arrives Alvarado, accompanied by his chums, Castro, Pico, and Kagama, to hunt the wild boar found in the mountains of the island. Alvarado, a fiery young Spaniard, is a cousin of Barbara and a suitor for her hand. Castro is a half-breed, part Indian and part Spaniard, and hates Spaniard and American alike. The party is received with Spanish formalities and then departs for the hunt, while Don Francisco retires for his siesta. Natoma, the playmate and handmaid of Barbara, appears at the back of the stage with Lieutenant Merrill, an American naval officer, who has several times visited the island. About her neck Natoma wears as an amulet a small abalone-shell hung upon a bead necklace. Merrill bids her tell him the meaning of this amulet, and she recites the legend of her people. He salutes her as queen of this fair domain, but she responds sadly that her father's people

have vanished and a stranger has now come to rule. Replying to his questions, she describes Barbara in glowing terms, and then, falling at his feet, begs to be allowed to become his slave. Barbara arrives, accompanied by Father Peralta. Castro upbraids Natoma for spending her time with the white people and bids her come with him, but she spurns him as a half-breed. The hunting party returns. Alvarado serenades Barbara and presses his suit. He taunts her with having fallen under the glances of the Americano, and she abruptly leaves him. Castro explains to Alvarado how upon the morrow, when on the great fiesta day the country is assembled to do honor to Barbara at her coming of age, swift horses may be ready and the girl may be spirited away to the mountains. Don Francisco and Barbara are left on the porch in the moonlight. At last the old man retires. Lieutenant Merrill returns hurriedly and makes declaration of his love. A light appears in the hacienda and Merrill leaves until the morrow. Barbara disappears in the hacienda, and Natoma is seen at the window with a lighted candle in her hands. She seats herself at a table in the window and looks silently out into the moonlight as the curtain falls.

The second act takes place on the mainland in the Plaza of Santa Barbara, with the towers of the mission church in the background. It is just before dawn. Alvarado and his cronies appear and discuss their plans. In an elaborate ensemble the soldiers cheer the flag of Spain carried by the friars on the steps of the church. The plaza begins to stir with life. Don Francisco and Barbara enter on horseback, Natoma walking at Barbara's side. Having dismounted, they

ascend the grand stand, where a formal ceremony takes place. Alvarado claims the honor of a dance with Barbara, and they tread the measure of a minuet. Lieutenant Merrill and other officers enter with American sailors. After formal presentations have been made, Alvarado comes forward and demands that the dance be continued. By preconcerted arrangement ten or twelve couples now take part. The music breaks into the pañuelo or the dance of the proposal, at the climax of which each gallant places his hat upon the head of his lady. Barbara tosses Alvarado's hat to one side and rejoins her father. Castro in ugly mood breaks through the crowd and, thrusting his dagger into the ground, demands who will dare to dance with him the dagger-dance of primitive California. Natoma responds to this challenge. Castro at first refuses to dance with her, but at last yields to her authority. As they dance, the leather thongs supporting the railing of the grand stand are quietly unfastened, and Alvarado, smothering Barbara in his serape, attempts to make off with her. Natoma passes Castro in the dance and plunges her dagger into Alvarado. Castro is held down by some of the officers. Natoma stands motionless, dagger in hand, while the crowd, quickly apprehending the tragedy, would fall upon her and tear her to pieces. Lieutenant Merrill draws his sword and, with his men, holds the mob at bay. The great doors of the church now open and Father Peralta appears. The people fall upon their knees. Natoma, letting fall her weapon, staggers toward the steps of the church and sinks at the feet of the priest, who exclaims: "'Vengeance is mine,' saith the Lord."

At the opening of the third act, Natoma is found

alone in the mission church, where she is huddled upon the altar crooning an Indian song. She then depicts the injustice done her race by the white man and invokes the Great Spirit to destroy the strangers. Father Peralta appears and quiets her, as in simple language he recalls to her her childhood days with Barbara. She realizes that by accepting the protection of the church, although her own dream of happiness is ended, she will bring happiness to her idolized mistress. The doors of the church are thrown open and Natoma stands upon the steps of the altar. Father Peralta explains from the pulpit that a crime has been committed and punishment must follow. From the convent garden the nuns enter and kneel in the hall. Slowly Natoma descends the altar-steps and walks to where Barbara and Paul are seated. Barbara and Paul come from their pews and kneel in the hall before her, while she gently places the amulet around Barbara's neck. She passes down between the kneeling nuns and stands in the doorway. The nuns rise and disappear into the garden. Father Peralta lifts his hands in benediction, and the orchestra sounds the chords of Natoma's Indian theme of Fate as the doors are closed upon her.

MONA

Opera in three acts by Horatio W. Parker.
Text by Hooker.

A PRIZE of $10,000, offered by the directors of the Metropolitan Opera Company, New York, for the best grand opera to be composed by an American to a libretto in English, was unanimously awarded to "Mona," the music of which is the work of one of our contributors. The scene of the opera is southwestern

Britain; the time, the close of the first century, A. D. The story is, however, wholly fictitious.

Act first passes in the hut of Arth, a British tribesman. Burned in the lintel above the doorway is the sign of the Unspeakable Name, indicating that here dwells a druid—Gloom, Arth's son. The other members of this household are Enya, Arth's wife; Nial, a changeling, who looks in amaze at the strange commotions of human life and is wise in the lore of bird and beast; and the foster-daughter, Mona, last of the blood of Queen Boadicea. Mona is to wed Gwynn, whose true name is Quintus, his mother having been a British captive and his father being Roman governor of Britain. Gwynn dwells among his mother's people, who are unaware of his real origin. He hopes to reconcile the British to Roman rule, and has influenced the governor toward a more humane and liberal policy. But Gloom and Caradoc, a bard, have long been chief conspirators against Rome, and Mona has been chosen, because of birthright and old signs, to lead the revolt. She, devoutly believing in her mission and eager for usefulness, dreams of great deeds. Of all this Gwynn has suspected nothing. Mona now reveals to him that she has been sealed for a great adventure. Arth strides in and flings at her feet an unsheathed Roman sword, taken from a soldier whom he has slain in violation of the peace. Mona recognizes the sword as one she wielded in a strange dream, the meaning of which none can tell her. She is inspired to a prophetic frenzy, which is augmented by the arrival of Gloom and Caradoc. Caradoc, Arth, and Gloom formally declare the peace broken; and Gwynn is led to swear fellowship

in their conspiracy. Mona dons druidic robes. Gwynn seeks to sway her from her purpose; but, urged by Gloom and Caradoc, she repels and dismisses him. Arth, Gloom, and Caradoc do reverence to Mona as Queen. She half turns to follow Gwynn, lets fall the sword, and stands sobbing as the curtain falls.

Act second takes place in a cromlech, or open-air druidic temple. Nial is discovered, at evening, dancing with his shadow and talking to the birds. The governor enters with a few soldiers, whom he orders to seize and torture Nial in order to obtain information. Gwynn suddenly appears, orders Nial's release, and explains to the governor his hope that Mona and he will yet be able to hold back rebellion. To his plan the governor at last agrees. When, with falling dusk, the Romans have departed, Mona and Gloom enter and make tally of the British forces. Gwynn, returning, conquers her decision regarding himself; but when he would unfold his cherished designs for peace, she, at once changed and scarcely comprehending his assertion of Roman birth, cries out "Treason!" and calls in the Britons. She cannot, however, deliver him to death, but, declaring that he is a bard, orders that he be bound and led away unhurt. The Britons rally, and to the music of a war-chant rush forth against the Roman town.

Act third is accomplished on a small plateau at the forest's edge, facing the Roman town, which stands upon a corresponding rise at the other side of the valley. The attack has been successfully met, and the defeated Britons straggle back to cover. Arth has fallen; Gloom, his right arm broken, stumbles in, half carrying Mona. Mona, in dull grief, bewails the out-

come. Gwynn, who in the turmoil has made his escape, finds them, reveals his origin, and seeks Mona's aid. Gloom jeers him; and Mona, deeming he lies, and blaming him for British disaster and herself for having once spared his life, now slays him with the Roman sword that she has carried. The governor arrives with legionaries and archers, discovers Gwynn's body, in a fierce outburst denounces the Britons, and thus makes known to Mona, before she is led away, how Gwynn, whom she has slain, was the Britons' best friend and might have averted their fall.

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